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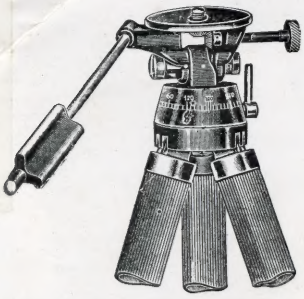

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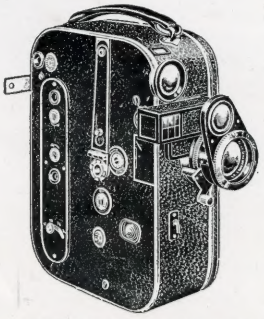

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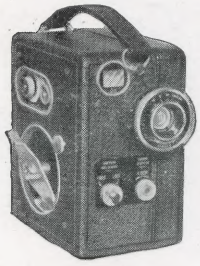

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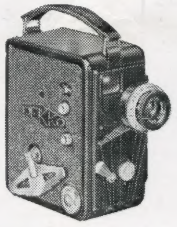

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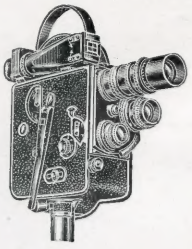

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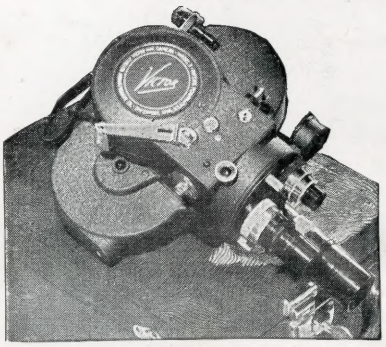

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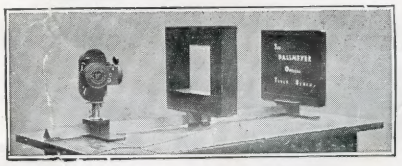

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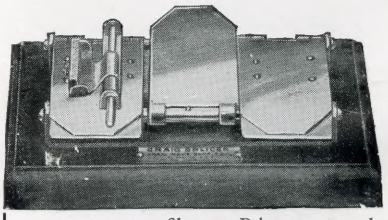

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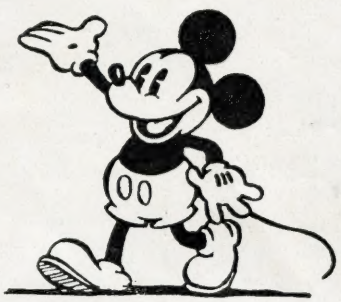

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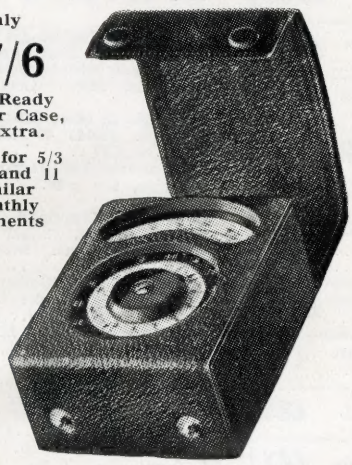

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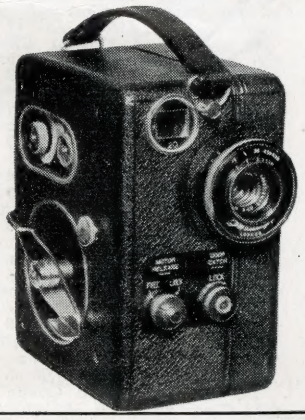

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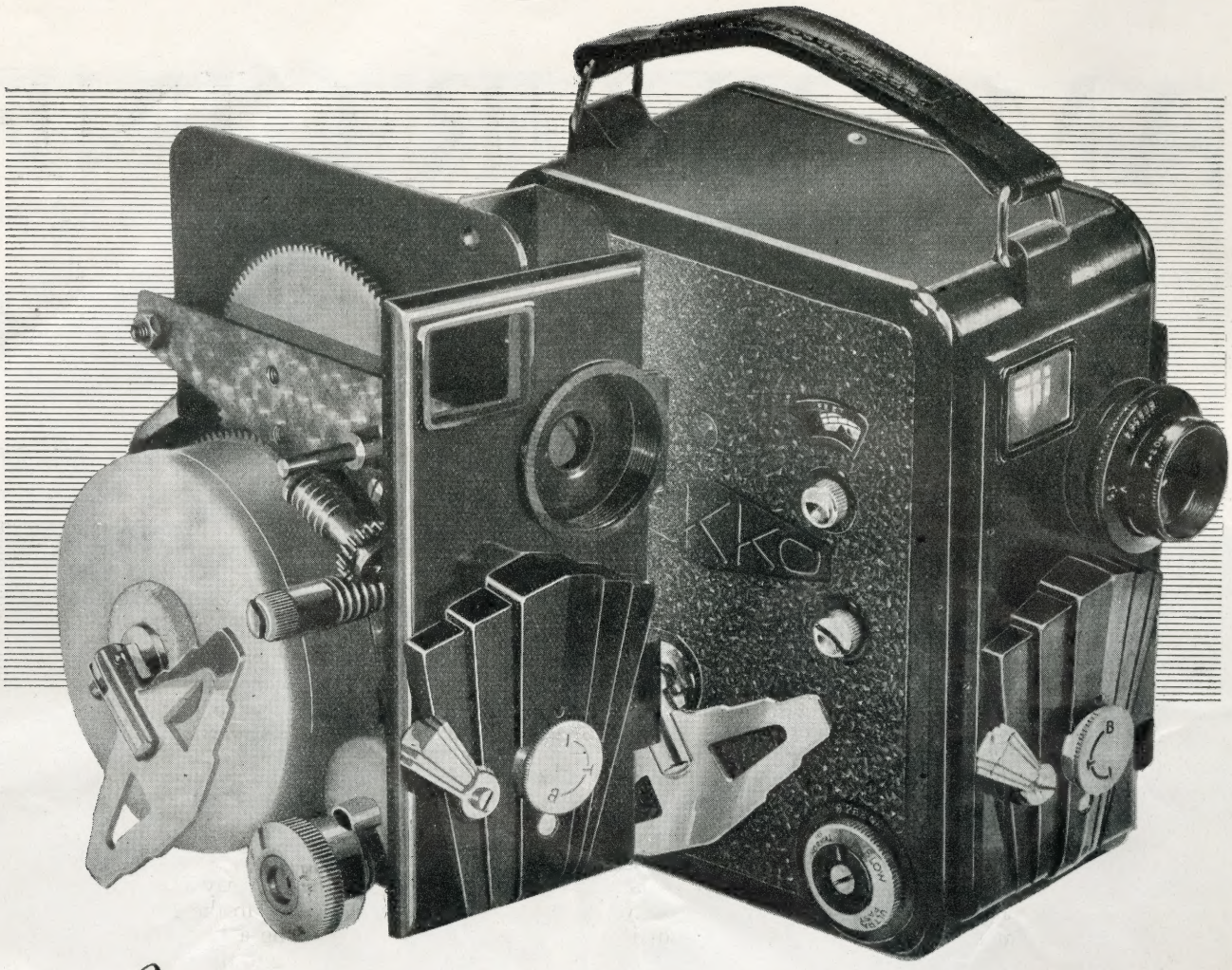

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THE EDITOR to his READERS

SOME of the most alluring joys of amateur cinematography are the less tangible ones. There is, for instance, the pleasurable expectancy, tinctured with impatience and faint anxiety, of the movie-maker waiting for his films to come back from the processing station. One might echo the character in the Oscar Wilde play who said: "The suspense is terrible. I hope it will last." But when the anxiously-awaited reels at last arrive and have been immediately screened, many amateurs make the first showing the final supreme pleasure. Not enough movie-makers take the trouble to edit those reels properly; they are content to show them exactly as they were taken, in some cases not even bothering to take out the definitely unsuccessful shots.

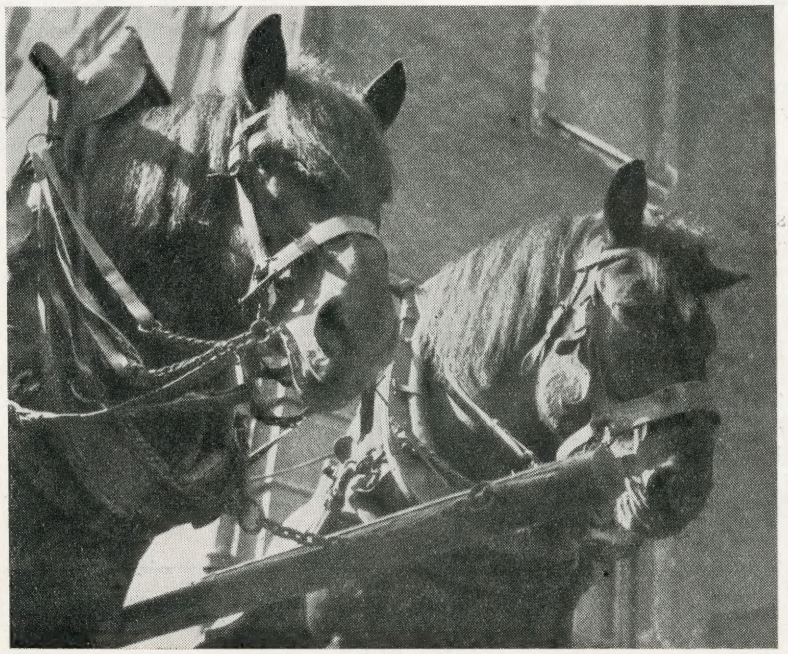
By so doing they are missing more than half the fun. Editing is not just the business of cutting and joining up lengths of film; it is a *creative* work, a building up. Make up your mind that you really will settle down to editing this year's holiday film. Set your heart against the pleadings of the family to be shown the film before you have had an opportunity of working on it with cutter and splicer. The painter does not exhibit half-finished canvases to the public; the professional studios do not invite film fans to view the rushes. The urge to share one's pleasures with others is a commendable one but if you invite an audience to the first "pre-view" the pleasure will not be unalloyed either for you or for them. You will almost certainly be under the painful necessity of making excuses, of explaining what a certain shot is meant to be, and so on.

In the matter of editing one must work out one's own salvation; certain fundamentals can be taught—the general rule that a long shot should precede a nearer view of the same subject, the fact that the tempo should vary according to the nature of the subject, the why and how of cross cutting . . . these and other such principles can be acquired without personal experience. It is in the application of the general to the particular that the difficulty lies. One of the reasons for this is that when the reels come back to us (or when we process them ourselves) they are invariably full of surprises. The shots of which we had no great hopes often turn out extremely successfully; others which we felt quite sure must be good prove to be not so good after all.

The task of piecing all these apparently unrelated shots together seems a formidable one at first sight. How to make a connected film out of strips that appear to have no connection with each other? That is the question that faces many of us after the holidays. Of course, if we had worked to plan . . . But the chances are that even though we prepared a script of sorts we did not follow it out as we had intended to do. Events occurred which we could not have foreseen. We had to capture the fleeting minute. But whatever the nature of the film, careful editing will make it a more presentable one. It cannot make an indifferent film a good one, but it can improve the most unpresentable.

Before, however, you begin to edit, make sure you know how to make a good splice. Invest in a good splicing outfit—it will pay you. Be sparing in your use of cement; too much is nearly as bad as too little. Scrape evenly and cleanly and be careful not to scrape the film too thin, unless, of course, you are the fortunate possessor of a splicer that does not permit of this. Make sure that joins are neat. Jumps and white flashes are annoying; they are the mark of bad workmanship. Practise on odd lengths of film, if you are not entirely confident of your ability to make a good splice, before you start on the film proper. Then when you are ready to begin, see that, although you may not have worked to plan in the filming, you do so in the editing.

Some people advise making a list of the various shots and grouping them according to their nature and content. This method, however, is inclined to be a wearisome one. It is perhaps preferable and certainly less bother to run the films through continuously until you have got a clear mental picture of the different shots. When once the beginner has realised the exacting pleasures of editing he should be eager to start on titling. Every film needs editing and every film needs titles, even though it may be only the main and end ones. When you took the film you began a fascinating job. But the actual filming should be only a foretaste to the fuller joys that amateur cinematography offers.



The ever-changing pageant of the busy street provides abundant cine material—restful or hurrying, grave or gay. This admirable shot is of a kind that can be secured anywhere—the sort of material that, because it is close to hand, is often over-looked.

Correcting the VIEW-FINDER PARALLAX

By PHILIP LAZENBY

EVEN if we have never heard of "parallax," every one of us must have found out at some time or another that an ordinary view-finder is not strictly accurate when used at short distances. Some camera manufacturers even go so far as to score marks on the front glass of the view-finder to indicate where the top of the picture must be with the lens focussed on something 6 feet, or four feet from the camera. But while this method of correcting for the error certainly removes the possibility of making mistakes, it often happens that the subjects cannot be seen fully when the marks are used, and another sort of error is liable to be brought in.

Parallax is defined as the apparent displacement of an object when the position of view is changed, and is obviously greater as the second viewing position is further removed from the original one, so that the greater the distance between the finder and the lens, the larger the difference between the two fields they cover respectively. At distances over ten feet, parallax may be neglected, as the difference is very small, and in any case the peep-hole in the finder is a finite size, and errors can be caused by not having the eye properly in the centre. Such a parallax error in looking through the finder masks any field difference except where a near subject is being taken.

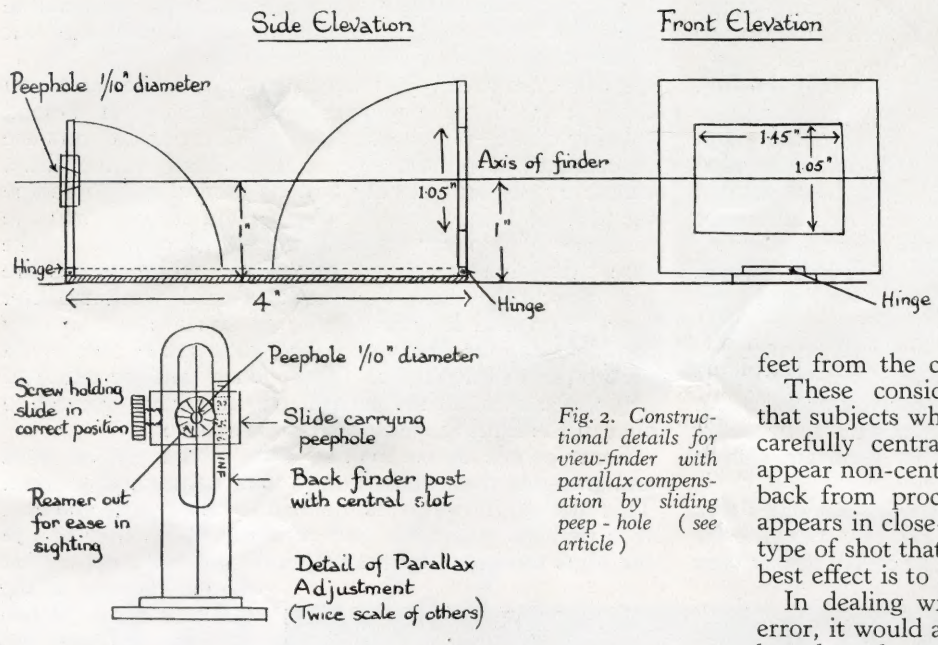


Fig. 2. Constructional details for view-finder with parallax compensation by sliding peep-hole (see article)

At a distance of two feet from the camera, however, there is a surprising error involved. Fig. 1 shows the fields of camera and view-finder at two feet, for a one-inch lens, and it is assumed that the axis of the finder is two inches away from that of the lens, while the finder is mounted on the side of the camera. The rectangle covered by both is approximately $8\frac{3}{4}$ x $6\frac{1}{2}$ inches. Since the finder is accurate at infinity, its axis is parallel with that of the lens, which means that at two feet the error involved is nearly a quarter of the longer side of the field rectangle. Note that even if the finder axis is only one inch from that of the lens there is still a considerable error (about 12 per cent.) at two feet from the camera.

These considerations clearly show how it is that subjects which have been taken in close-up are carefully centralised in the finder field generally appear non-central in the actual picture that comes back from processing, and while the error only appears in close-up work, it is just in this particular type of shot that absolute accuracy is needed if the best effect is to be obtained.

In dealing with the problem of correcting this error, it would appear that one of two courses must be adopted: either the subject must be viewed through the camera lens itself (as in the "reflex" still cameras) or else the view-finder must be

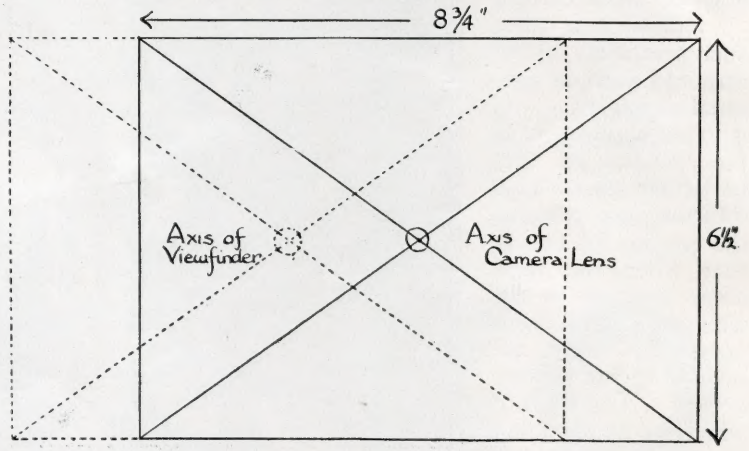


Fig. 1. Parallax error between camera lens and view-finder. Full line indicates camera field at 2 feet, dotted line the field of the view-finder.

capable of correction for short distances. A partial solution may be reached by setting the finder very close (half to three-quarters of an inch) to the lens, though this will involve constructional troubles in making the camera. Unfortunately, apart from the question of expense, it is very difficult to arrange that the subject shall be examined through the camera lens itself. In the older days it would have been relatively simple to use the film itself as a sort of viewing screen, but since manufacturers nowadays have taken to coating the back of the film with an opaque dye to prevent halation this is out of the question, for the film absorbs too much light to give a useful image.

Centralised image in view-finder.

Nor are amateurs more fortunate in other ways. There are certainly a number of expensive cameras on the market in which focussing and aligning may be done through the camera lens (the Kodak Special and the Zeiss-Ikon Movikon are examples), but when the film is being taken it is not possible to watch the picture. We are thus thrown back on either the partial solution of moving the finder nearer to the lens, or to an additional adjustment of the finder for parallax. The first method is shown on the Agfa Movex 30 camera, and the second on the new Bolex-Paillard model and the Ensign. (A special parallax compensation is also a standard feature of the Zeiss-Ikon Movikon.) The Afga finder is really very near to the lens, and though some residual parallax remains it will never be noticed in ordinary work. For critical occasions it is still necessary to set the camera up with the main subject non-central. The Bolex-Paillard and the Ensign, however, are fully accurate.

There is nothing specially difficult in adapting an existing view-finder to be adjustable for parallax, and the only trouble likely to be encountered is when the finder is neither vertically over the lens, or horizontally to the side of it. In this case it is preferable to make a new finder that can either be mounted directly over, or directly to the side of the camera lens, and details and dimensions are given in Fig. 2 for a one-inch lens. (Calculations are based on the standard *projector* aperture for 16 mm. film.) A simple slide is used to move the peep-hole along the compensation scale, and a small screw will hold it firmly in position. The method of making is not at all difficult.

The lining-up of the new finder is done by setting up the camera about twenty feet from a wall, and using the old finder to mark off the limits of field. (Chalk on a brick wall is very satisfactory.) The new finder is adjusted to cover exactly the same field when in the "infinity" position, and then firmly bolted or screwed into position.

The only remaining problem is to calibrate the adjustmen for parallax. The calculation is quite a simple one, but since mathematics do not appeal to all of us, the following table may be used as a guide. Fig. 3 shows the camera fitted with the new finder, and it should be noted that the vertical distance "B" of the figure is the most important. The calculations for "C" are o=2 in. in the tables, but this distance may be varied between 1 in. and 3 in. without any great error. In each case "A"—the distance from peep-hole to finder frame—is 4 in. as this is a comfortable size to make the finder.

In all the tables below the constants A and C are taken to be the same, since these are useful average values for ordinary camera. A = 4 inches, and C = 2 inches.

Parallax error in lens field, owing to lens being two inches to the left of the finder.

One inch lens, B = 1 inch.

E = distance of object in focus from camera.

D = distance away from lens that the peep-hole must be moved.

1 foot	.. 0.28 inches		4 feet	.. 0.08	,,
2 feet	.. 0.15 inches		8 feet	.. 0.04	(negligible)
		Infinity	.. nil.		

(*Continued on page 278*)

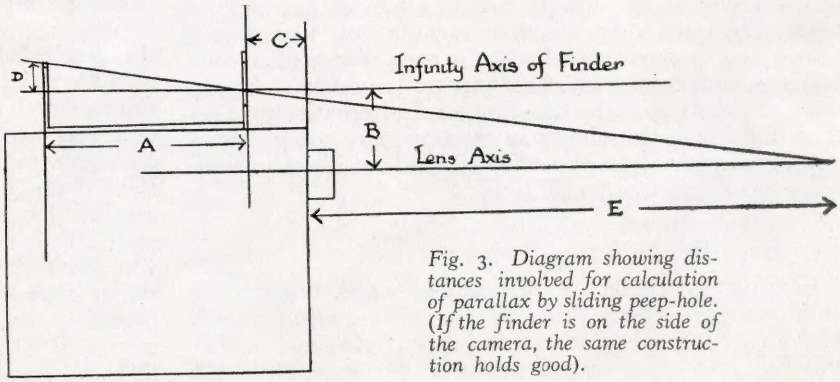


Fig. 3. Diagram showing distances involved for calculation of parallax by sliding peep-hole. (If the finder is on the side of the camera, the same construction holds good).

ENLIVEN *Your Holiday Film* By *Careful* EDITING

By ANDREW BUCHANAN

The against-the-light effect produces a pleasing study. Without such lighting it would be little more than ordinary.

HOLIDAYS are over and back comes the amateur laden with film that was shot, it is hoped, on a carefully planned basis. It is processed and then . . . ? In many instances it is joined up without much thought so that it may be quickly viewed and it gives enormous pleasure to those who appear in it, which invariably distracts the audience from the fact that no story is being told and that there is little if any sequence in the shots. But this state of affairs is no longer good enough, for golden opportunities are being thrown away, which, if taken advantage of, provide the amateur with a great and varied experience in film making.

There are, broadly speaking, two categories of film directors. Those who plan their productions so carefully on paper that the completion of the scenario literally means the completion of the picture as far as creativeness is concerned, for all that follows is merely a question of mechanics to bring to life the continuity so methodically outlined in the Shooting Script. And then there is the other kind of director who contends that the creating of a film *begins* at the cutting bench, when all shooting is over. You can take which ever side you like, but I advise you to agree with both, for even if you plan your scenario with maximum care, you are bound to elaborate upon it when you are shooting, and alternatively, even if you do not, the vitally interesting part comes when you begin your assembling, for all kinds of ideas crop up immediately you begin cutting.

Building With Film Strips

Cutting is rather a misleading word, suggesting eliminating. Let us call this operation building with film strips instead of bricks and let us also realise that this building offers greater scope to our ingenuity than almost anything else. Armed with this belief we are ready, but how shall we commence on all these rolls shot during the summer ? The first thing to do is to view them in their rough state *and then view them again.* Even twice may not be sufficient, if one's memory is not trained to remember every shot, its photographic quality and the action contained therein. When viewed and noted, the next job is to separate all the takes, one group to contain all *basic* shots and another to consist of your intimate close-ups and shots which were taken to intercut into the basic shots. A long piece of wood containing a row of pins will make a most serviceable rack on to which you can hang your strips, preferably with a light behind them so that they are easily visible.

Trim Beginning and Ends

The next process is to examine each basic shot carefully and to be sure to cut its beginning and end so that the action both starts smoothly and proceeds, apparently indefinitely, at the opening and closing of the take respectively. Too frequently we see false starts and preliminary preparations included at the beginning of a shot merely because care has not been taken to see that the strip has been sharpened before insertion in the film. Therefore, I advise you to examine and sharpen each of your basic strips in this way, viewing every one separately, before proceeding further. After that, you should place them in their correct order on the rack, ignoring the group of close-ups, but making full allowance for the fact that your rack of basic strips needs ultimate strengthening and linking by the second group later on.

Now you should join up all the basic strips and view the result, which will be slow moving, and containing many erratic jumps in the action, but nevertheless the fundamental continuity will, or should be, there. Put that reel aside and turn to your close-ups. Examine each one and sharpen it so that its action is clean cut. Rack them all up in the most convenient order and then prepare for a job that depends almost entirely upon your creative ability, for, with the aid of your close-ups, you should be able to infuse into the slow moving and rather impersonal basic reel, a sense of intimacy that will possess a fascinating rhythm. I shall exemplify this by referring to my previous article on making the holiday film and assume that the subject matter outlined therein has now been shot.

I suggested a tour of Cornwall which was to begin with a map showing a finger tracing the itinerary to be taken. Now such a shot is neither a *basic* shot nor a *close-up*, but coming under the category of an insert would probably have been taken on your return. It is therefore joined on to the beginning of your basic takes. Following this, and divided by a title (I am making no reference to the insertion of titles in this article) comes a series of impressionistic close-ups planning the commencement of a car journey. This means that your first sequence does not depend at all on your basic shots being composed entirely of close-ups. Those you have on the rack. Assemble them in the order of your script and view them. They will not be fast enough, so cut from each approximately the same amount, but with infinite care, so that you do not have to lengthen them again.

A title follows this and next you come to the car crossing moorland. Here is an opportunity to interweave your basic shots and close-ups beginning with a long establishing shot of the car bumping along a winding road. Divide this shot with a short flash of car wheels in close-up going over a bumpy patch. Shorten the remainder of the long shot by about two feet and replace it with two or three flashes of trees and boulders which were passed during the journey that should have been taken from within the car as it moved along.

A shot that exemplifies the advantage of getting close to your subjects. Close views help an audience to get the illusion of participating in the action portrayed, rather than merely observing it.

Viewing the Country in Town

You probably took several long shots of the car crossing the moor and naturally wish to include them all, but find you have no close-ups to fill the jumps that occur in the journey. I suggest, therefore, you dress up the family in their travelling clothes, sit them in the car, stand in it with your back to the wind screen and as the car slowly ambles down the road, take some large close-ups of each member, looking from side to side, presumably at the moorland scenery. These will cut in well with your long shots and establish identities very clearly.

Now you treat the arrival at the Cornish resort in a similar way as the departure from home and insert a title denoting the next day when everyone had a bathe and this is how I suggest you assemble the bathing sequence.

Assembling the Bathing Sequence

The first shot is a close-up of sea waves lapping on the beach, which should be about five feet. Join on to this another close-up of bathers' legs timidly entering the water from quite another angle, also about five feet. Now comes your first long shot of the sea and if the action of the entering bathers does not follow on smoothly after the close-up, it may not matter providing there are a sufficient number of miscellaneous people bathing, but if your close-up showed the legs of, say, two of your family just stepping into the sea and the long shot shows only the same two people, but swimming away in the distance, you will have to insert another shot of lapping waves to cover the gap in their action. If you were wise you took a few close-ups of strangers plunging about to enable you to cut away from the family group. Such shots should be inserted, each about five feet, so that the whole sequence moves briskly.

You should have a long shot of one of the family tying a towel round an old tyre and placing the dog on it, after which the raft floats about, held by a long rope. This enables you to cut to a close-up of the dog floating, so that your following long shot of bathers can justifiably show them performing any action, for no visible jump will occur.

Two Points to Watch

Broadly speaking, those are the lines to follow with each sequence, depending, of course, upon your own particular subject matter. However, there are two main points I would urge you to watch ceaselessly ; the first is to cover all jumps in the action with close-ups, which, if not taken on the actual location, should be faked on your return, and the second, is to create a lively tempo *only* in sequences demanding such brisk treatment. Do not attempt to make a pictorial tour of an historic building, or a sleepy village move with the same speed as an impression of a crowd on a promenade.

Reverting to the first point, you should not presume that by inserting one brief close-up between two long shots that you will always fill a gap, for the duration of one flash may not account for sufficient time for the developed action which will appear in your second long shot and you may need several close-ups following each other to fill the breach. Finally, a recipe to apply more or less generally to all sequences, to create pictorial rhythm.

(*Continued on next page*)

EDITING YOUR HOLIDAY FILM

(Continued from previous page)

Take, for example, a hiking sequence. Four figures are walking along a country road. The camera takes perhaps twelve close-ups of walking feet, six of them with the camera moving *with* the feet and six with the feet walking past a *stationary* camera. Similarly, shoot the same walking number of close-ups of the hikers' heads from low angles, firstly taken by the camera *moving or panning* with them as they walk, and secondly, by the camera stationary, so that the heads walk into and out of the shots.

Intercutting

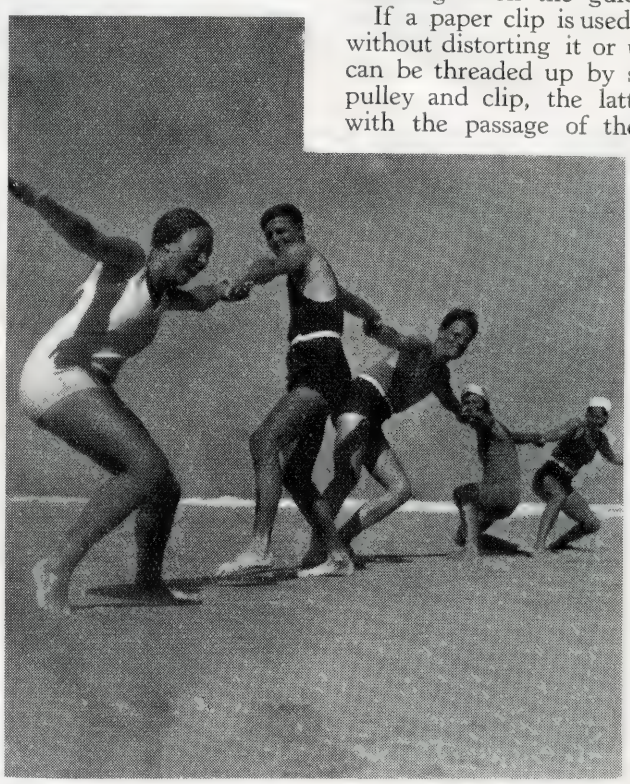
Begin assembly by intercutting these shots alternately, firstly with the feet and head shots that walk *past* the camera and follow that with the alternately grouped shots of feet and heads captured by the *moving* camera. Place the roll aside and study shots of the countryside taken by a slow panning camera, over hedges, elevated, to include the tops of telegraph poles and slowly past cottage exteriors, as if seen by the walking hikers. Intercut such shots at every fourth moving shot in your assembled reel so that you will have feet, heads, feet, heads, countryside, feet, heads, feet, telegraph poles, etc.

Now increase the speed of your shots, *but only slightly*, for your hikers must not be portrayed as walking more quickly. View the whole reel and if the effect is not correct shorten *all* shots down to *the same length as the shortest*. Vary the sequence by cutting to an attractive shot of a signpost. Cut back to the walking feet entering picture and coming to a standstill. Then cut in close-ups of the hikers' faces staring up at the signpost, each close-up to be no more than two feet. As you have four shots of faces, cut the signpost in after the first two.

A Reason Essential

You must always offer a reason for your fast moving close-ups. If you are creating an impression of crowds on the sea front, which resolves itself into a series of flashes of contrasting types, you must be careful to establish, at the beginning, where the place is. Alternatively you should create a central figure, such as a lounging man, a watching dog, or someone at a window enabling you to make the impressionistic sequence appear to be the observations of that figure by cutting back to him after every eighth close-up.

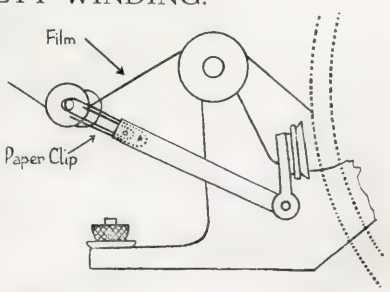
The creating of pictorial rhythm will come with experience, but it is fatal to rush straight at it until you have completely mastered the preliminary task of assembling a simple picture so that it shall possess a perfectly smooth continuity without any awkward jumps in the action. Such a film should begin at the beginning, explain its purpose, develop the action by continually advancing and should arrive at the end logically.



Select a good viewpoint for shots of lively action. Filmed haphazardly, they often look 'ragged' and muddled on the screen.

RECTIFYING FAULTY WINDING.

Most probably many of your readers using a Pathe "Home Movie" with Super Attachment, have experienced some trouble as myself, owing to the film slipping off the guide pulley of the attachment moveable arm thus causing erratic winding of the film due to the take-up reel. I overcame this trouble completely by using a paper clip, inserting it on the guide arm as shown in the sketch.



If a paper clip is used it can be threaded into position without distorting it or using any tools; whilst the film can be threaded up by slipping it in between the small pulley and clip, the latter not in any way interfering with the passage of the film over the pulley on its way to the take-up reel. This hint was submitted by *Mr. S. W. Howie, Langton, Captains Road, Liberton, Edinburgh, 9.* who wins 2/6.

Mickey Mouse cartoons, for sale outright, are now offered by Messrs. Pathescope, Ltd. The first three films available are: "Down on the Farm" (200ft., £1), "On With The Show" (60ft., 6/6) and "That Bracing Sea Air" (30ft., 3/9). We have seen each of these films and at their attractive prices predict an immense popularity for them.

The home printing of 16mm. neg-pos films is greatly simplified by the introduction by Messrs. Illustra Enterprises of a 16mm. rotary printer. Details will be found in their announcement which appears on another page.

We have received from Messrs. Sands Hunter & Co., Ltd., of 37, Bedford St., Strand, London, W.C.2., a copy of their latest catalogue, which will be mailed free to readers on mentioning *Amateur Cine World*. It is profusely illustrated and constitutes a miniature guide to photography.

Your Last Chance to Enter Our
'FILM-THE-FAMILY' COMPETITION

OUR "Film the Family" Competition definitely closes on September 15th. After that date no further entries can be received. In the announcements which have appeared regularly in *Amateur Cine World* we have stressed the fact that we hope to see plenty of close shots in the films submitted — not necessarily close-ups of people but of things as well, so long as they help the development of the plot. It will be remembered that one of our reasons for promoting the Competition was to help bring our readers to the realisation that family films can, and should, be made interesting to people outside the family circle.

Just a little shy of being filmed. But that doesn't greatly matter so long as she doesn't look at the camera.

A Word of Advice.

In recent issues of *Amateur Cine World* we have published ideas on what to film and how to film it and have given suggestions for simple plots. It only remains now to give a word of advice on the editing. Be ruthless! Resolutely cut out any shot that in your heart of hearts you know is not up to standard. A badly exposed or photographed shot can spoil a whole sequence. We all of us make mistakes; at some time or another we all of us slip up on exposure. But we must not let those mistakes creep into the finished film. It is not easy to school oneself to prune conscientiously and diligently. That shot that gave us so much trouble to secure . . . does it really matter that it is so jerky? After all, it is correctly exposed and apart from the jerkiness it *is* a good shot. Let us be adamant! We know we are only making excuses to ourselves. Go through your film with an impersonal eye. Forget for a moment that it is the child of your creation. Forget that you were the cameraman. Now, is its meaning clear? Are there any indifferent shots that ought to come out? Remember that the film will be seen and judged by people quite ignorant of how the film was taken and of who are the people in it.

Be honest with yourself. Make a workmanlike job of the film and one of the prizes may well be yours. There are three attractive prizes: £15 worth of cine goods to winner's choice and a gold medal for the best 16 mm. film; £15 worth of cine goods and a gold medal for the best 9.5 mm. or 8 mm. film and £5 cash for the best film made by a beginner, irrespective of size of film.

The length of the films submitted must be not more than 200 ft. for 16 mm. and 9.5 mm. entries and 100 ft. for 8 mm. entries. In other words, their running time must be limited to about 7½ minutes. The minimum length is 100 ft. for both 16 mm. and 9.5 mm. and 50 ft. for the 8 mm. size. Films submitted may be of any length between these limits.

Beginners' films will also be eligible for the major awards, so that a really first-rate effort stands a chance of winning £5 cash, a gold medal and cine goods to the value of £15. In the interests of other competitors we must, of course, have some guarantee that the films entered for this section are the *bona fide* work of beginners. They must therefore enclose with their entry the receipt for their camera or, if this is not available, a declaration from their dealer to the effect that the camera was bought from him not earlier than August, 1934. The entrant must also copy out, sign and forward to us when sending his (or her) film the following declaration: "I have taken up amateur cinematography for the first time not earlier than August, 1934 and the camera with which this film is taken is the first I have handled."

None of the entrants submitting films must have received any professional aid, other than processing and titling. With regard to titling, it is immaterial whether titles are done at home or not, but should two films be equal in merit in other respects, the prize will go to the competitor who has made his (or her) own titles. Each film must be accompanied by a stamped addressed label for its return. While, of course, every care will be taken of films submitted, *Amateur Cine World* cannot accept responsibility for them. We reserve the right to make enlargements for publication from any film and also to make duplicates of prize-winning films. The Editor's decision is final and no correspondence can be entered into concerning it.

Background for use in "Abbot" Simplex, Bell-Howell, Cinepro, Dallmeyer, Ensign, Kodak and Wizard titlers.

Exposures for POSITIVE TITLES

By HAROLD B. ABBOTT

SINGLE-PHASE titling—that is, the making of titles by means of a single film developed as a negative for direct use in the projector—is invariably resorted to by the amateur for one reason only : to secure white-on-black titles from black-on-white title cards. It is much easier to write in black ink than in white ; while to achieve good white lettering by means of a printing machine and white printing ink is something that I, personally, have found quite impossible.

My own method of getting over the difficulty has been to print my title on to a thin " parchment " or " bond " paper and to use this as a negative from which a print is made on vigorous gas-light paper, the latter forming my title card and yielding the desired white lettering on black background. With the introduction of movable white letters with upper and lower-case characters, however, my printing press has fallen more and more into disuse except for special effects. Nevertheless, there are some amateurs, gifted in the use of the pen, who would wish to produce black-on-white title cards and secure, by direct means, a white-on-black title strip. For them this article is written.

Contrast Developer Necessary

It will be recalled that I stated, last month, that negative stock was not suited to the making of single-phase titles : its contrasts are not steep enough. Positive stock is the only film really suitable—and unfortunately its comparatively slow speed demands either a more brilliant illumination or a wider lens aperture than either negative or direct reversal stock. Nevertheless, I have found that by developing for a duration of from two to three times the normal development time or, alternatively using a double strength developer, it is possible to secure good results at apertures reasonably comparable with those used for the faster films and with the same illumination. We will enter into details presently.

It must be noted that to secure, on positive film, the desired pure " whites " and rich blacks, it is essential to use a contrast, density-giving developer such as hydrokinone (*without* metol) or glycin. Developers such as are used for negative work are, in general, quite unsuited to the development of positives, particularly the heavily contrasted type of positive for which we are aiming. As a matter of curiosity, however, it may be stated that in the course of my experiments I found that Johnson's Fine Grain Developer yielded excellent results on Selo positive stock. However, for general adoption in developing title strips on positive stock I would recommend the following formula :

Glycin-Johnsons	60 grains
Sodium sulphite	150 grains
Potassium carbonate	¾ ounce
Water	10 ounces

Background for use in Cine Kodak 8 and Pathescope titlers.

Normal development time with this developer at 65° F. is from four to five minutes, but it is very important in the case of titles to continue development until the tone of the background is distinctly dark *on the back or shiny side* of the film. If the film is inspected during development it will be seen to become quite dark on the emulsion side long before there is any pronounced darkening on the shiny side : development should be continued until the image as viewed from the shiny side of the film is only a little less dark than on the emulsion side.

Experiment First

Some little experimenting may be necessary before the amateur is able to recognise the best stage at which to stop development, but a few short strips exposed expressly for development practice will soon teach the amateur all he wishes to know for the purpose in hand.

It may be objected that I am writing as though every amateur cinematographer had a dark-room and the equipment necessary to develop a cine film ; and that I am completely overlooking the individual who has no such facilities. This is far from being the case, but the point is that unless the amateur has one or more of the

(*Continued on next page*)

This is Number 6

of our popular series on titling. Previous articles in the February, March, April, June and July issues of " Amateur Cine World " have dealt with sizes and distances of cards with all makes of cameras and supplementary lenses, getting the titles in register, title card preparation, how to space wording and exposures for reversal and neg.-pos. stock.

TITLING TESTS *With* POSITIVE STOCK

(*Continued from previous page*)

following advantages—viz. : extremely brilliant illumination ; an aperture of f/1.5 or f/1.9 ; half-speed device on his camera—then his positive film must receive special attention in the developing process ; and this attention may, or may not, be available at the usual processing station. I have to assume that the majority of amateurs have *not* the advantages just mentioned and wish to achieve satisfactory results by other means ; the only other means being "individual" attention in the developing.

If the amateur works after dark in a room illuminated only by a red dark-room lamp and acquires one of the Zeiss Ikon strip film developing dishes (V.P. size), he will be equipped to develop up to 4-feet lengths of cine film by the simple expedient of forming a loop within the dish. The two ends of film are held under a thumb at one end of the dish and the other (loop) end is carefully held at the opposite end of the dish with a thumb or finger protected by a smooth rubber finger-stall.

Background for use in Bell-Howell, Cinecraft, Ensign and Kodak titlers.

The dishes to which I have referred are 24 inches long and about 2 inches wide at the bottom. For 2 feet of film, held flat along the bottom, 6 ounces of solution will suffice ; for 4 feet, looped as suggested, 10 ounces will be required. The dish must, of course, be gently rocked to and fro.

After development the film must be well rinsed and then fixed (until all traces of creaminess have disappeared) in :—

Hypo	2 ounces
Potassium metabisulphite	¼ ounce
Water	10 ounces

It is finally washed for at least half an hour.

So much for the brief details of simple development and fixation : now what about exposures ?

My tests were made with Sélo positive stock (16 mm.) and Pathe positive stock (9.5 mm.) and the successful exposures in each case were substantially the same, viz. :

Cinecraft titler (two 100-watt pearl lamps at 8 inches) : f/2.

Wizard titler (two 100-watt pearl lamps at 14 inches) : f/1.5 (slightly underexposed).

Home-made titler with one Photoflood lamp at 12 inches : f/4.

Ditto, with two Photoflood lamps : f/5.6.

One Nitraphot "K" lamp in Nitraphot reflector at 12 inches : f/2.8.

The films were developed by inspection, more or less to finality, the approximate time of development being 10 to 12 minutes at 65°F. It will be observed that this is from two to three times the normal development period, and it may be suggested that this involves risk of chemical fog and pronounced grain. In the case of positive film stock the increase of granularity amounts to nothing : while, chemical fog is avoided by the use of perfectly pure and fresh chemicals.

Nevertheless there is a limit to the extent to which development may be "forced" and it is not advisable to go much beyond the increase mentioned above, otherwise chemical fog is almost sure to occur. In some cases it may be preferable to make up double strength developer and to develop for a lesser time : this has a tendency to yield somewhat brighter titles.

The reader may observe that, notwithstanding the forced development in the above examples, apertures larger than f/3.5 are still necessary with certain forms of illumination. Well, I am sorry ; but that is because one is working with a slow speed emulsion. The only thing I can say is that if normal development were adopted the exposures would need to be at least double those quoted. If the maximum aperture of your lens is f/3.5 then you must either adopt "half speed" or, if that is not possible, increase the illumination accordingly. It is in any case always advisable to use the smallest stop that conditions will permit, in order to ensure the titles being as sharp as possible, and to this end a camera with half-speed device is a distinct advantage.

My experiments did not include the use of Agfa positive stock but, by the courtesy of Agfa Photo Ltd.,

(*Continued on page 287*)

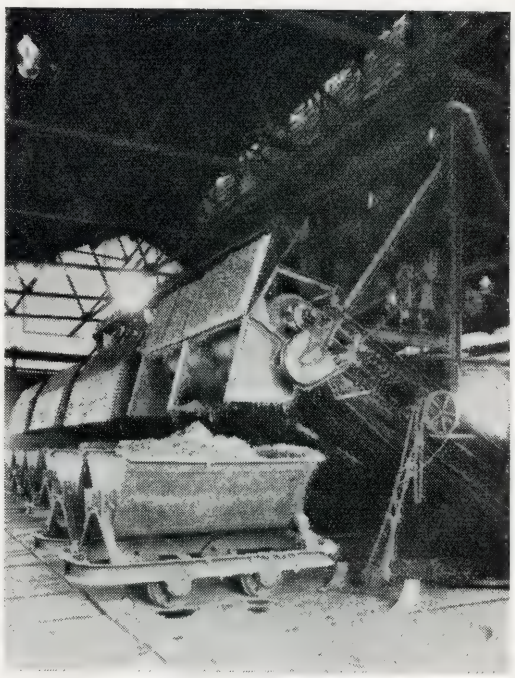
STARTING *The* IDEAL CINE CLUB

IV. FIXING THE SUBSCRIPTION

This is the fourth article in the series. The first was published in the May issue of "Amateur Cine World" and described two ways of making a start. The other two appeared in the July and August issues and dealt with the drawing up of the rules.

By George H. Sewell

BY a hasty and injudicious fixing of the amount of the annual subscription without due consideration of all the facts, many societies and clubs find themselves in financial difficulties in the very first few months of their existence. Running a club or society is, after all, a business proposition, and a mistake in finances is going to mean a harrassing time for one or two officials, and a possibility of the premature breaking up of the whole organisation. The very least that will happen is that the useful but disillusioned officials will probably resign when their help is most needed.



A scene from the Manchester Film Society's current production dealing with the disposal of sewage. It is being made at the Davyhulme Sewage Works with the co-operation of the Manchester Corporation Rivers Department.

How Much?

The question generally raised is "How much can people afford," but that again is dependent on the club policy. If the club is to be an organisation for the serious study of film technique and the production of films of a character suitable to this end, then it is better right from the first to limit the membership to a few persons who are prepared to pay a comparatively high figure in annual subscription for the privilege of participating in the club's activities. Something of the order of £2 2 0 or £3 3 0 is indicated. This will automatically deter all but the most earnest, while maintaining a reasonable total revenue.

On the other hand, if it is decided to attract a large membership of a less serious nature, then the subscription rate can be considerably lower, and measured in shillings rather than guineas. At the same time it must be borne in mind that this larger body of less serious members will not provide their own interests, but will require amusement in the form of properly arranged film projection programmes, lectures and other entertainments, all of which will entail expenditure on library hire fees, lecturers' expenses, and other costs. Such costs must be allowed for in assessing the annual subscription.

Settle the Policy First

It will be seen therefore that the best plan in approaching this problem is first to settle the general policy of the club, then on broad lines to plan the carrying out of that policy, then to assess the cost of such activities and the membership number to be aimed for. A simple sum in arithmetic will provide the answer. Even then it may still be necessary for the sponsors to provide some sort of monetary guarantee of solvency in the early days of the club.

Three big factors in cost will be a meeting place, a studio and the club's film productions. I suggest that at first the only essential is a meeting place, and even this may be the homes of leading members in sequence. A studio is really not necessary, particularly if activities commence in the summer. On the other hand, if the club wants to attract membership by building up the glamour of pseudo professionalism, then a studio is essential. As to the cost of productions, my own feelings are against including these in the amount of subscription. They should be financed separately as they are embarked upon, either by levy or contribution, by the whole club or just by those who are actively engaged in them.

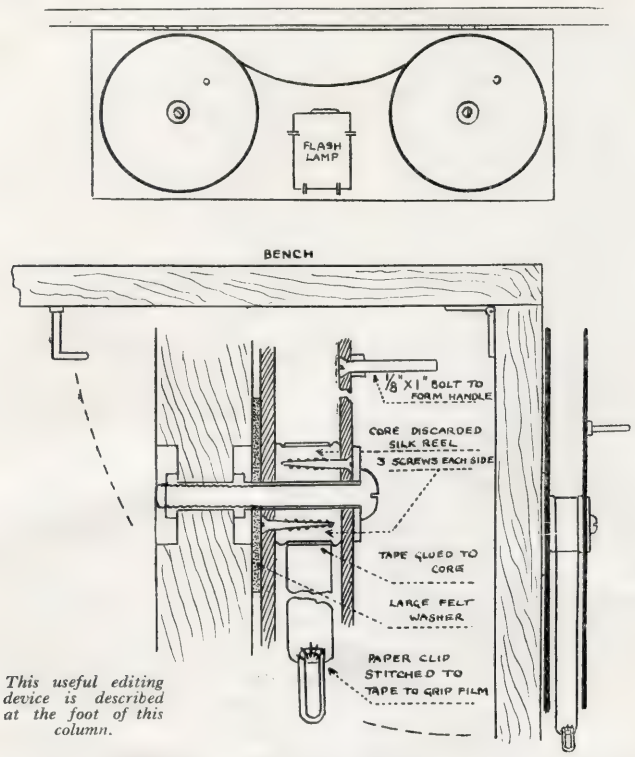
Another point which should be settled early is the method of collecting the annual subscription. Some societies favour payment for each meeting attended. I do not think this is good. If a member happens to be bored at one meeting, when the time for the next comes along he will think, "I don't want to go along and pay for an evening of boredom," the link with him will be broken, *and the revenue from him will cease abruptly.* Even if he does turn up again he will have fallen a week or so into arrears, and you will turn some poor official into a sort of perpetual income tax collector.

An annual subscription paid in one sum gives the society a strong link with the member and at the same time grants him his privileges for a properly specified and recognised period. One of these privileges could include the bringing of guests to club meetings, as this recruits new members, but a useful rule is one which prohibits a member from bringing the same guest to meetings more than twice in one year, excepting those meetings for which payment for admission is made.

Failure to pay the annual subscription should automatically terminate the membership of the person concerned after the lapse of a specified period, and fear of losing members should not lead you to leniency in this respect. Incidentally, a good deterrent to lapsing is the imposition of a re-entry fee after lapsing.

Readers' PRIZE-WINNING *Hints*

WE print below a selection of the many useful hints received for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Hints for the October issue should reach us not later than August 28th


FLASH LAMP
BENCH
⅛" X 1" BOLT TO FORM HANDLE
CORE DISCARDED SILK REEL
3 SCREWS EACH SIDE
TAPE GLUED TO CORE
LARGE FELT WASHER
PAPER CLIP STITCHED TO TAPE TO GRIP FILM

This useful editing device is described at the foot of this column.

and should be addressed to: Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, London, E.C.1.

Half-a-guinea is awarded to the senders of the following two hints.

AN EDITING IDEA

For storing short lengths of film and keeping them handy the device illustrated will be found useful. As to construction, the drawings are self-explanatory.

The flash lamp is useful for viewing, while the lens is covered with a coat of white paint to reduce glare. Four discarded gramophone records are used to make the spools, eight inches diameter will be found a suitable size. The device is hinged to the work bench and folds out of the way when not in use, being held against the underside of the bench by a screwed hook.

Short lengths of film can be joined temporarily with a spot of cement on their shiny surfaces or alternatively a piece of adhesive tape can be used, no splice being necessary. Lengths of film can be detached or inserted to any part of the reel.

For storing stock titles and clippings from the editing bench I have found this device quick, efficient and tidy. —*J. Pattison, 2, Beaconsfield Terrace, Weston, South Shields.*

LENS HOOD FOR CORONET CAMERA

Cut three pieces of thick postcard as A.B.C. and join them along the edges D, with black tape fixed with "Seccotine." When dry fold over and fix the tape on the outer edges, keeping folded until dry. Attach black elastic from E to F (10ins.) and G to H (1⅞ ins.). Cover the inside with dull black and the outside with glossy black paper and the hood is ready for use.

To attach to the camera, slip over top just above finder and pull long elastic over camera, the short elastic being below the lens and preventing the hood from slipping. The hood keeps the lens well shaded, does not obscure the finder and folds flat and slips into the case beside the camera. Though it is designed for the Coronet, it is adaptable to other makes of cameras.—*R. F. Baldwin, 34, Elmer Road, Catford, S.E.6.*

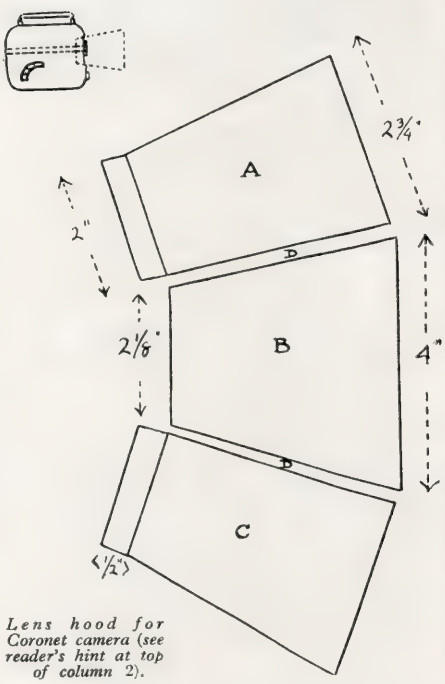
Half-a-crown is awarded to the senders of the following hints.

LABELLING FILMS

By using linen tape, which only costs 1d. or 2d. a roll, is a very easy and effective way for sticking on the end of films or on spools and writing the title for quick observation. This saves having to unroll many films to find the one wanted.—*H. Steer, 6, Kingston Avenue, Blackpool.*

MEASURING SHORT LENGTHS OF FILM

Place the camera open on the editing bench and the reel of film to be measured on one arm of the rewind. Then thread the end through the camera and attach it to a reel on the other rewind arm. Set the footage indicator at O and start the camera and leave until the film has run completely through, at the same time winding it upon the empty reel. When it has run through, stop the camera and the lengths of film will be shown on the indicator.—*P. B. Dyson, Langley Holt, Norfolk.*



Lens hood for Coronet camera (see reader's hint at top of column 2).

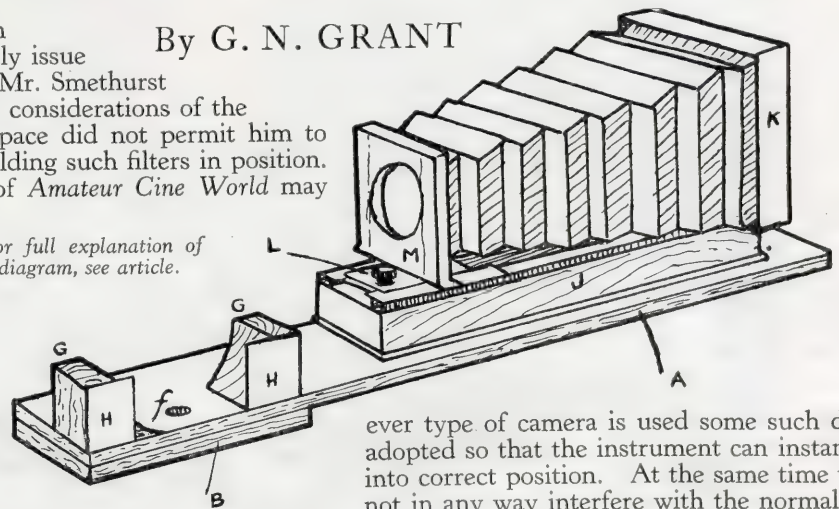
In connection with this monthly competition we would remind readers that if their hints need to be illustrated and they have no skill in drawing, a rough sketch will do, but it must be clear.

MAKING AN EFFECTS BOX

When the amateur film maker has mastered the technique of taking well-exposed, well-chosen shots, he begins to look round for means by which he can still further improve his results. Nothing is worse than the indiscriminate and unthinking use of what are generally known as 'effects,' but their judicious employment can give an extra finish to a film which lifts it right out of the rut. In play productions in particular the cameraman will value the ability to control the quality of the image or get away from the unchanging shape of the ordinary cine frame. The effects box described below will enable him to use a range of masks and filters for this purpose with the utmost ease and facility.

By G. N. GRANT

IN his article on diffusion which appeared in the July issue of *Amateur Cine World*, Mr. Smethurst confined himself to practical considerations of the types of filter to use, but space did not permit him to deal with any methods of holding such filters in position. In this connection readers of *Amateur Cine World* may be interested to know of a home-made effects box which I have made and used with some success. I propose only to give broad details of construction, as for other people, dimensions will vary with individual requirements.

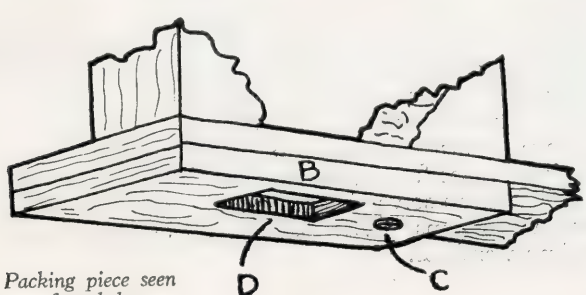


For full explanation of diagram, see article.

The base (a) consists of a strip of quarter-inch thick plywood, with another packing-piece (b) of the same ply glued and screwed underneath one end. The packing piece, which is also seen in separate drawing, has a boss inserted at (c), to take the ordinary tripod screw, and is cut away at (d). This cut away portion corresponds with the hole (f) in the top board, and permits a short flat-head screw of appropriate pitch to be used to connect the camera to the base board, before the whole set-up is attached to the camera.

An alternative arrangement to this is to remove the ordinary tripod screw from one's own tripod head, and to use a longer one which will go right through the base board into the camera, but the disadvantage here is that you either have to use a packing piece when operating the camera on the tripod without the effects box, or you have to carry two tripod screws and change over as necessary.

My own base-board is made up for a camera of the Bell-Howell Filmo type, and carries two chocks (g), with metal face-plates (h). The camera drops snugly into the chocks and the plates, they prevent it from twisting, and do not interfere with the winding key, while at the other side of the camera the door can be removed and the camera re-loaded without taking it from the tripod. Whatever type of camera is used some such device should be adopted so that the instrument can instantly be lined up into correct position. At the same time the device must not in any way interfere with the normal working of the camera, and must not foul the winding device or the camera door.



Packing piece seen from below

The rest of the device, which comprises lens hood and effects box and mask holder, is made from portions of a $4\frac{1}{4} \times 3\frac{1}{4}$ ins. wooden folding type of camera. It was picked up for a few shillings. The lens panel and support were first removed from the base, but left attached to the bellows, which are also attached to the movable back of the instrument. This back was then detached from the main body of the camera, which was for the moment discarded.

At this point it becomes necessary to ascertain the distance from the lens at which the device shall be placed. The lens panel at the small end of the bellows offers no problem as it is intended to be placed close to the lens to act as a sun-hood and filter holder. It is the larger end which matters. First you must find the focal length of your shortest focus lens. Normally this will be 25 mm. unless you are partial to the use of a wide-angle lens.

Let us take 25 mm. as our example, however. The width of a 16 mm.

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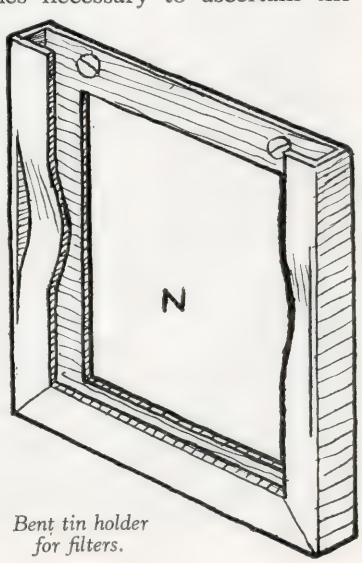


Bent tin holder for filters.

(Continued from previous page)

AN EFFECTS BOX
for Your Masks and Filters

picture on the film is actually 11 mm. Get a piece of paper, mark two points 11 mm. apart, join them, and on the centre of the line joining them erect a perpendicular to a distance of 25 mm. By connecting this point with the two original points and extending the lines thus obtained you will get an approximation of the angle covered by the lens and film gate combination of your camera. Measure the distance across the *inside* of the large end of your camera bellows, and by drawing a line of similar length across the angle you have inscribed on your paper, you will be able quite easily to ascertain the distance at which to place the large end of the bellows from the diaphragm of the lens of the camera. Once this position has been established the hood can be made to operate for the other longer focus lenses by using masks to cut down the opening at the large end of the hood. The final adjustment of the hood position is best done by trial and error.

Having found the distance above mentioned, construct a light ply box (j) of equivalent length, of similar width to the base board already constructed, and of such a height that it will bring the centre of the large end of the bellows in direct alignment with the centre of the camera lens.

Here is a type of shot that will make a pleasing end to your seaside holiday film.

Screw the large end of the bellows (k) down to the one end of this box. From the discarded camera body remove the front base board, which bears the runners on which the lens panel support slides backwards and forwards. Screw these (l) to the other end of the box, so that they take the lens panel support (m) in the usual way. This enables this part of the device to be moved out of the way of the lens so that the turret can be brought into play, or another lens screwed into the mount.

Accurate Alignment Ensured.

The whole of this set-up is, in my own device, just dropped on to the base-board inside a fence of quarter-round moulding which is glued and nailed to the base-board. This moulding fits snugly around the base of the box when it is in position and ensures accurate alignment, and two tags and a turn-button keep the box securely in place, while permitting it to be removed at a moment's notice.

I did this in the first place because I could not line-up with my finder with the hood in position, but now I have fitted an extra finder of the wire-frame type, with a parallax device, which is attached to the base-board, and which proves to be very accurate in use. It necessitates, however, very careful lining up of camera and box on the base-board, as otherwise the finder cannot be relied upon.

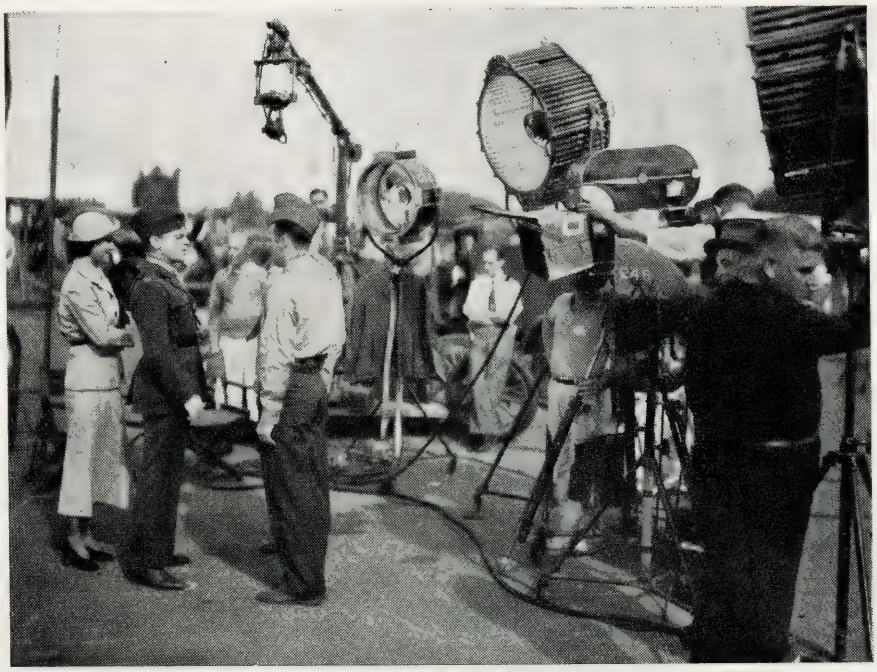
If the camera had a lens when you purchased it, and the lens is of little use otherwise, strip out the glasses, and you then have a nice iris vignetting device, mounted on a panel which will fit your hood.

Make another panel to fit the hood, and on this, by means of three-ply, or, better still, tin, make a pocket, which will take your filters and diffusion discs. This device is indicated in drawing (n). At the other end of the bellows the grooves in the back which are made to take the dark slides will form appropriate grooves for large opaque masks in various shapes, e.g., the binocular shape so beloved of the old time producers, key hole shapes, various ornamental shapes, masks for producing double exposed effects, and even large sheets of gauze.

The advantage of having these masks so well forward from the lens is that they remain in much sharper focus than if they are close to the lens. In the latter position they are hardly in focus at all, and in any case their small size makes it very difficult to manipulate them with precision.

The larger masks at the open end of the bellows can be placed exactly as required to produce their different effects. For example, by first masking off one half and exposing the other, rewinding the film, then masking off the half already exposed and making an exposure on the section previously masked, it is possible to show a person talking to himself. Again, shaped masks seen in silhouette will help to solve some of your production and composition problems. The possibilities of an effects box are almost endless.

PROFESSIONAL FILMS



"Devil Dogs of the Air," featuring James Cagney, in the making. This film is reviewed in this article.

TECHNICAL FEATURES

OF SOME SEPTEMBER RELEASES

AS if in compensation for the meagre fare of the preceding few weeks, September presents us with a relatively large choice of films to see, particularly towards the close of the month. One of the most interesting, quite apart from being one of the most widely-publicised is the M-G-M version of *David Copperfield*.

It is not often that one can honestly recommend a film of this sort, directly translated from a novel (and what a novel!—crammed to the brim with events and people); but in this case the impossible has been in great degree accomplished. If one had the time, one might find it instructive to make a detailed comparison between the progress of the action in the film and that in the original. Although the adapters have had to cut heavily to make the film a reasonable length, they have succeeded in giving the finished work a smoother continuity than that of many films without such initial disadvantages. They have also managed somehow to retain the essential spirit and most of the main ideas of the book.

Careful Reconstructions.

Every item in the task has been painstakingly carried out. Careful reconstructions have been made for several of the scenes: note, especially, certain of the exteriors, at Canterbury and elsewhere, which have the air of having been modelled closely on old prints. Some of the scenes have definitely been copied from the illustrations by 'Phiz'—the church scene, for instance. An atmosphere of crowded movement is given by the multitude and variety of both characters and backgrounds. There must have been a strong temptation to lessen expenditure and production difficulties by reducing the story to a much simpler pattern, but the temptation has been successfully avoided.

The excellent realism of the shipwreck sequence, presumably executed with the aid of model shots, deserves attention. The whole film, finally, may be regarded by the amateur as something to be admired—but from the distance. Besides the evident fact that it is right out of his domain it belongs, good though it may be, to a class which ought to be made as small as possible. To date, other attempts in the same field have invariably failed. Let us hope that henceforth, or for some time at least, it will be left in solitary magnificence, unimitated.

Another film which demands to be observed, but also from a discreet distance, is Sternberg's *The Devil is a Woman*. It moves so slowly, with so measured and stately a tread, that analysis is easy. Never mind what it is all about: if you try to judge it by the ordinary standards of the story-film you will probably be bored and disappointed. But if you let your attention dwell on the correct points, you will find it a sufficiently interesting essay in 'Sternberg-ian' form, for whatever that is worth.

With Sternberg, the camera comes first and last. See how he focusses it on a balcony in a carnival scene, then brings it straight down to the ground, giving us an upright panorama crowded with figures and confetti and all the paraphernalia of carnival. See also how carefully he distributes his lighting, whether in long shot or in one of his characteristic unhurried close-ups. He has a passion for lace and lace-like photographic effects. Some of his shots in themselves are distinctly attractive. There is an expertly composed shot, near the end, of a Paris express train drawing up at a station on the Spanish frontier, that is reminiscent of the atmospheric sequence in *Shanghai Express*, where the train advances slowly through the obstructions of a village.

The comedy scenes, with Edward Everett Horton, are neatly timed, closing swiftly and surely on a humorous note. In general, if you are prepared to view the film as it is obviously intended to be viewed—tongue slightly in cheek—you will find that though its substance rings a trifle hollow it is by no means completely empty.

(*Continued on next page*)

Notes on Some SEPTEMBER RELEASES

Above : A scene from "Devil Dogs of the Air," interesting September release. Below : Production still from "The Devil is a Woman."

A propos of timing, there is a new Cagney film, *Devil Dogs of the Air*, which is important. From most points of view it displays no startling bursts of originality : the story is just another Cagney-O'Brien vehicle on exactly the same lines as *Here Comes the Navy*, but centring in this case round the American Marine Service and containing a good deal of aerial gymnastics. As much as possible, however, has been made of the manœuvres in the open air, and although some of the flying sequences at the beginning have been dwelt on at too great a length, there is a field-day exhibition towards the end which is a first-class tribute to the professional cutter. That it cannot be briefly described is a sign of its efficient handling. The shots have been linked together in a smooth, even flow and accurately timed one against another. Sky and sea, of course, are unrivalled film subjects ; and it is the great virtue of this type of film that it relies for its main effects on a material and a method borrowed from no medium but the cinema. It is a pity that the fictional basis should be so feeble.

An Outdoor Film.

West of the Pecos, too, is an outdoor film. Derived from a book by Zane Grey, it has all Zane Grey's nineteenth century faults of manner and a few of its own ; but in as far as its static sentimentalities are over-ruled by action, it is not inacceptable—and much is atoned for by the Western landscapes. There are some beautiful shots of pioneers trekking across the plains to the Comanche country and one superlative short sequence

(*Continued from previous page*) where the waggon-train, longing for water, comes at last suddenly upon the Pecos river and cattle and men rush forward together to quench their thirst.

In *Bulldog Jack*, one of Jack Hulbert's better efforts, Walter Forde has hit the right note by setting his burlesque against familiar backgrounds. A disused Tube station, winding underground staircases, trains racing through tunnels and appearing at awkward moments—these ingredients, judiciously apportioned and appropriately intercut, heighten the comedy through their nearness to our own experience and by the same token inject the thrills with realism. Other familiar elements are also introduced, but sometimes not quite so well.

Economy of Effect.

There is one shot, incidentally, which affords a useful example of economy of effect. Jack Hulbert, on the landing outside Bulldog Drummond's flat, has just been given a threatening message by a bogus postman. We see him standing alone, the shadow of a closing lift-gate comes across the picture and we hear it click shut, then the shadow descends, and we know, by simple suggestion, that the postman has gone down in the lift. Points like this are always worth noticing, for economy of effect is one of the first secrets of film-making.

Points from a recent talk by Dr. Kalmus on early experiments in Technicolor. "More than fifteen years ago Technicolor produced its first feature production. It was projected by an additive method requiring the projectionist to keep two pictures in register on the screen. I soon concluded that to keep those pictures in constant register the operator would have to be a cross between an acrobat and a college professor. In 1926 Douglas Fairbanks produced ' The Black Pirate ' entirely in Technicolor. The process was a two-colour double-coated subtractive process with one colour component of the positive print on either side of the celluloid. The prints would curl in one direction for a certain length and then reverse the direction of its curl. Whenever this change occurred the film would jump out of focus. ' Becky Sharp,' which is made on single-coated stock is entirely free from these criticisms."

Some Useful CAMERA TRICKS

By S. W. BOWLER

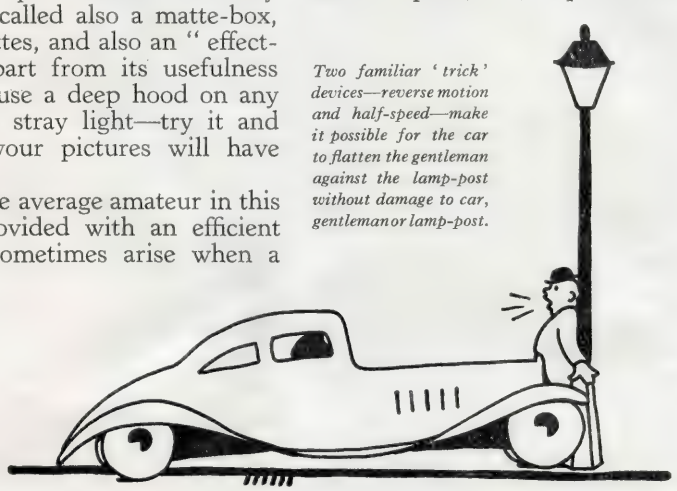
ALTHOUGH this article is headed "camera tricks," it is only intended to be read by actual cinematographers and certainly not by any prospective audience. For your camera tricks will have failed miserably if they are the least bit obvious at the eagerly-awaited screening of the finished film.

Perhaps I had better explain just what I am driving at first of all. Under this heading, I include all those bits of cinephotography which are not normal straight shooting. I suppose that the first man who did some cartoon photography called it a camera-trick—but it has got to be so respectable that it now has a name of its own. There are dozens of times in cine work when an unusual shot crops up, which can only be solved by an unusual method of operating the camera and its attendant parts. One of the first requirements for special work is certainly a good and efficient mask-box, called also a matte-box, because it is used to support mattes, and also an "effect-box" for obvious reasons. Apart from its usefulness for trick-work, I would always use a deep hood on any camera to shield the lens from stray light—try it and see how much more sparkle your pictures will have through the use of it.

Not enough care is taken by the average amateur in this respect. Most cameras are provided with an efficient lens hood but instances will sometimes arise when a deeper lens hood would be distinctly an advantage. Shielding the lens from unwanted light and getting just the required balance of light and shade is a minor art in itself.

Elsewhere in this issue Mr. G. N. Grant has fully described the construction of an "effect-box," to which you may refer for working details. In addition to the effect-box a really serviceable tripod is a necessity—it need not be extremely heavy to be rigid, but naturally weight will assist towards maintaining stability.

Let us take the old reverse motion stunt—as everyone knows, the diver appears to come out of a splash of water, sail through the air, and land on his or her feet on the top spring-board, because the camera has been held upside down while shooting, and the finished film spliced into the final copy the reverse way round. Don't, however, despise this old trick, for it may be usefully or amusingly applied to produce an effect needed for some particular film. For instance a tin bath is sunk or camouflaged to make a pool and the garden-hose, suitably dressed up to represent a serpent drinks the pool dry — the pool being actually filled and shot in reverse. Or at the waving of a fairy wand toy bricks leap up to build a castle—a flower may be miraculously put together leaf by leaf, and petal by petal. An actor may be shown pinned to a lamp post by an erratically driven car which mounts the pavement at high speed. Start with him frantically waving his arms with the car bonnet touching his chest and both as tightly pressed to the lamp post as possible. Then with the car in reverse—and make sure it *is* in reverse—let in the clutch very sharply allowing the car to get out of the frame as quickly as possible. Meanwhile the actor has moved from the lamp-post, and his expression has become more placid. This particular shot can be heightened in effect by the use of another camera device. Taken at normal speed the illusion might be seen through, but taken at half normal speed, i.e., 8 pictures a second, the action will be speeded up and the illusion completed.

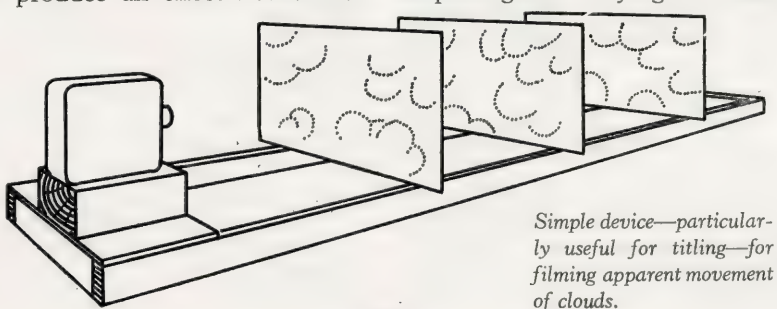


Two familiar 'trick' devices—reverse motion and half-speed—make it possible for the car to flatten the gentleman against the lamp-post without damage to car, gentleman or lamp-post.

This speeding up has many legitimate uses. With its help people may be made to appear to alight from or get into the most rapidly moving vehicles — they can narrowly avoid collisions, and climb the most difficult rocks, with monkey-like ease. Conjuring tricks can also be assisted by speeding up the sleight-of-hand necessary. When making cloud studies greater movement can be imparted for stormy effects by the use of the slower camera speed, and a dense filter will help to suggest the effect sought after.

On the other hand, of course, there is the shot taken at 32 or 64 frames per second, which slows down the movement on the screen. For dramatic effects this slowing up of the action can give a sequence extreme significance and suspense value; for example the judge donning his black cap after delivering the verdict.

Double exposure is another well-known and useful camera-trick with an enormous number of applications. We can start with a very crude example in the white-draped-figure carrying its head under its arm—this being shot against a black background. Do not forget that the size of the 'ghost' need not be on the same scale as the second exposure on the same strip. He can be made large or small at will — but



Simple device—particularly useful for titling—for filming apparent movement of clouds.

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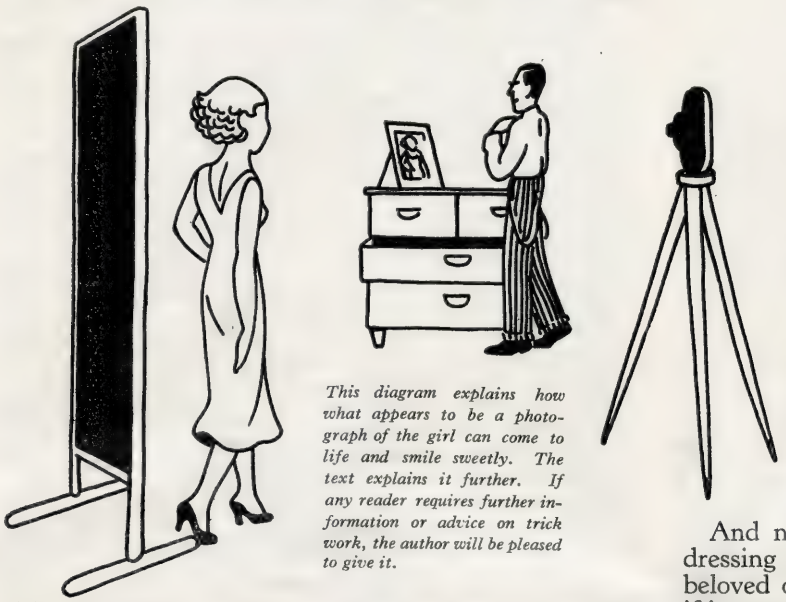
TRICK EFFECTS *with the* CAMERA

(*Continued from previous page*)

don't lose sight of the fact that if he is walking there must be some floor for him to walk on! Another method of photographing a ghostly figure without the bother of a black background, but which can only be used when there is no other movement on the screen, is to give half the normal exposure on the scene



This diagram explains how what appears to be a photograph of the girl can come to life and smile sweetly. The text explains it further. If any reader requires further information or advice on trick work, the author will be pleased to give it.

with the ghostly figure walking across it, and then the balance of the other half of the necessary exposure on the same scene after the film has been rewound. The white ghost is not the only type of vision that can be employed—for instance the face of his victim might haunt a murderer, memories of dreams, the fancies of delirium and madness might all be shown by this double-exposure method. Care should be taken that the " ghost " image is fairly strongly lit, and carefully located in relation to the main contents of the frame, otherwise it may be invisible against strongly lit main subjects.

Masking for Double-Exposure.

Double-exposure of another sort needs the mask-box. For example, a man may be shown talking to himself by covering up half the aperture outlined by the mouth of the mask-box with a black card for the first exposure, and then the position of the man and the black card changed over for the second exposure after the film has been rewound. Similarly four exposures could be given to the film by passing the same strip through the camera four times and covering up all but one quarter of the mouth of the mask-box each time. To the front of this mask-box can also be fixed special " mattes " such as the well-known " binocular-effect " and the key-hole outline, although shots of this type do not need to be double exposed.

Various effects can be obtained by placing the camera in unusual positions or by imparting movement to the camera itself. Ever since the beginning of cinematography the device of making objects rush straight at the spectators has been employed, and it is still successful. The camera can be placed on the ground in the track of some oncoming vehicle and left to run until the car or whatever it is has passed over it. Care should be taken to see that the car will pass over the camera by trying out the idea with a block of wood a little higher than the camera and seeing whether the car will pass over it safely—always remembering that a car bounces slightly when moving.

Swaying the camera may be very effective if used with restraint and with some special object in view. As an example, if it is necessary to show people who are supposed to be on board ship, then a slight swaying sideways motion of the camera itself will save building the " ship set " on a rocker table of its own—similarly a slightly jerky up and down movement will simulate the vibrations of a moving car, and a rhythmic tapping of the pan handle of the tripod will give the effect of a train in motion as it passes over the joints and points on the railway track.

An Ingenious Trick.

And now for a less obvious trick. The young man dressing is gazing fondly at the picture of his well-beloved on the left-hand-side of his dressing-table. As if in response to his thoughts his lady smiles back at him. This is how it's done. The picture-frame holds a piece of mirror and not a picture at all—the girl stands in front of a black background and her reflection is so arranged as to come neatly within the limits of the picture frame, when seen from the camera position. At the beginning of the shot she remains as still as possible and then at the appropriate moment smiles temptingly, and after a moment or two returns to her original facial expression and holds this until the end of the shot.

Another simple device, which as far as I know has not been disclosed before, is the apparent movement of an aeroplane flying through cloud formations. The camera is mounted at the end of a pair of long parallel rails. Supported on little sliding bases fitting over the rails are a number of sheets of glass. Onto these sheets of glass, which should preferably be as thin as possible, quite clean and free from bubbles and striations, are painted or aerographed cloud formations. But at the centre of each sheet—except the last which can be a solid card—there is a clear space, somewhat irregular and bigger than the diameter of the lens. The glass sheets are placed together at the far end of the rails and the camera started; then the sheets are brought smoothly and slowly towards the camera one at a time, right up to and touching the lens mount. If one or two assistants are available, then two or three sheets can be kept moving at the same time.

Sheets of glass can also be used in front of the camera, provided that they are rigidly fixed, and titles can be put onto them—suitable backgrounds being placed behind in keeping with the wording of the title.

OUR CRITICS REVIEW

READERS' FILMS

Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

EASTER, 1935. *By W. G. COVENTRY.* 16mm.

This two hundred foot film does not bear out the promise of the opening. It begins well, the introductory sequences having obviously been planned, but when we come on to the holiday proper there is no discernible evidence of the author having worked to any sort of plan. It is, of course, very difficult to plan a holiday film when you have no clear idea as to what is to happen next. The cameraman should therefore cultivate a visual memory and remembering roughly what he has already filmed, shoot only those scenes or incidents which he thinks could be matched, contrasted or linked with them. Thus, to take an instance from this film, the sequence showing a child on a fairy cycle could have been matched with that of the fair.

If a note had been taken of the angle from which the first was shot, it would have been a comparatively simple matter to have taken a shot from the same angle of the same child perched on one of the horses of the roundabout and have faded or dissolved from one to the other. A golden rule to observe is that if you cannot plan beforehand, jot down the details of what you shoot (if you cannot rely on your memory) as you go along. You will find, too, that this will save you from wasting film for it may happen that, translated into mere words, some of your shots may seem so futile that you wonder what persuaded you to take them and make a mental resolve to guard against such hastiness in the future.

As we have said, this film opens well. First we see an R.A.C. itinerary, then the back of the car. The car moves off (some overexposure here). Then follows a nice shot of a family group in and by the car which is halted on a country road. A title, "Prestatyn," is followed by only one shot of a street. Then comes the morning exercise sequence in which the child on the fairy cycle is helped along by two grown-ups. But is this sequence typical of a holiday? At Easter time one does not get ices and pierrots on the sands and toddlers building sand castles and father dozing in a deck chair. What, then, *is* typical of the Easter holiday?

The gradual clothing of the countryside in its mantle of foliage, the nip in the air, the blustering winds, the folk sheltering in the windswept promenade shelter, the small boys, unable to paddle, looking disconsolately at the huge breakers . . . these, perhaps, are as typical of Easter as sand castles and the rest are of summer. If, therefore, we want to make our film something out of the ordinary, something that will express the spirit of the Easter holiday, we would do well to remember these things. We may not be able to include many of them in our film, but a few little touches like these will help to give the film vitality and meaning.

After the cycling sequence there is an abrupt transition to some very nicely composed views of sheep in a field against a background of hills. Then comes a pleasant shot of a country lane, the car in the picture. In the "All the Fun of the Fair" sequence, quicker cutting would have been desirable. The beach shots showing the children riding donkeys are quite good. A title "Showery" is made the excuse for an over-exposed seascape. Continuity is not well preserved in the above, but in the mountain and waterfall shots the car is made to act as a continuity link. A shot of the car receding from the camera vision closes the film. The production can only be described as fair. The exposures are uneven, probably because of the uncertainty of the weather.

This very attractive shot makes an effective 'pattern,' formed by careful composition and the balance of light and shade.

METROPOLIS. *By S. C. PARKIN.* 9.5mm.

In a reel of 60 feet it is not possible to show very much of London. The author has concentrated on the more celebrated parts of the city and has succeeded in presenting a picture of those scenes in which the provincial is most likely to be interested. Thus we are

(*Continued on next page*)

(*Continued from previous page*)

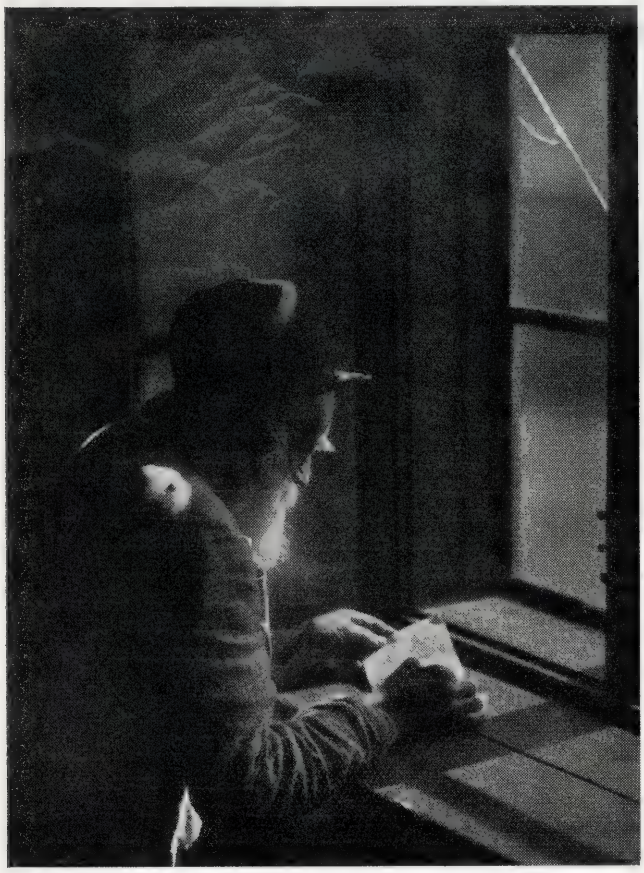
How to FILM LONDON

shown Tower Bridge, some nicely composed shots with part of the boat on which he makes the trip supplying foreground interest, and the Horse Guards at Whitehall. He has yet to learn, however, to cut according to content. A scene of a peaceful afternoon in a park, for instance, children playing happily, nursemaids idly talking, people sunning themselves on the little green chairs . . . this needs to be held on longer than shots of a busy street at mid-day.

The latter is perhaps best presented by quick cross cutting. Instead of merely showing shots of the street from different angles, the hurry and bustle of the traffic would be more effectively expressed by, as it were, fitting together segments of it. One might have a medium shot of the street, quickly followed by a shot of the traffic lights, pedestrians about to cross, pulling up suddenly, bus wheels turning, feet hurrying, newspaper boy tearing along the curb and so on. Then might come a shot of the inevitable traffic jam, but to contrast the hold-up with the bustling activity of the foregoing the shots should be fairly long and there should be very little change of viewpoint to relieve the eye, the idea being to translate pictorially the tiresome wearisomeness and monotony of it.

This little film consists principally of a series of views, mostly in long shot. Another time the author must remember to allow the camera's inquisitiveness full rein. It is the cut-in shots that give variety and verisimilitude to a film—the policeman mopping his forehead, the old man feeding the pigeons, the queues waiting for the bus, the young urchins threading their way through the crowds on home-made scooters, the loafers on the steps of the museums, the pavement artists, the toy vendor demonstrating his wares on the curb . . . these are as much a part of London as St. Pauls.

The titles (the lettering of which is quite good) are under-exposed. Using two 100 watt lamps at f/3.5, Pathe P.S.P. would yield better results than R.O.F. If, however, the camera is fitted with a lens that will open up to f/2 (and this the author does not state) he should get excellent results with R.O.F. In the event of his maximum aperture being f/3.5 he will need to use either P.S.P. or Photofloods in place of the 100 watt "pearls." If two Photofloods are used in the Cinecraft titler excellent results can be obtained at f/5.6 with R.O.F.



Using fast film and lens, some interesting interior effects can now be obtained without recourse to artificial light. Reflectors will be found useful.

SPRING. *By T. STEWART.* 8mm.

Here is a film that succeeds because it is well planned and because it is built round a definite theme. The subject is one that one rather expects to find treated in a loose way; interminable shots of blossom, long pans of the landscape and, maybe—but the probability is not great—some shots of lambs gambolling and young calves slithering about on their awkward spindle shanks . . . these are the sort of shots that one might expect to see in an amateur film, of the less imaginative kind, labelled "Spring." Such shots could, of course, be the raw material of a very interesting production, but, unfortunately, they rarely are. It is all a question of careful planning.

The scenarist (R. M. Harrison) and the cameraman (T. Stewart) of this little film have not been over-ambitious; they have made an intelligent and intelligible picture that called for no special effects or treatment that was not comfortably within their means, a picture that demanded no particular acting abilities but in which, nevertheless, the human interest is an essential feature. We have just one small quarrel with them. We do not much like the 'credit' title: "Thunder. By Jove. Smokes. By Freeman. Effects. By Accident." It is rather cheap, which the rest of the film is definitely not.

"Spring" opens with some very nice shots of blossom. Then a young lady, two girls and a small boy approach a farm gate in the foreground; they pass through and look around them, savouring the beauties of the countryside. Then an interior shot, a man lifting his hand as if he heard something. Cut to a lovely shot of a bird on a bough. The interior again. Sub-title: "Cuckoo! Cuckoo!" The man is not of the type who writes to the papers to say that he has heard the cuckoo unusually early this year as usual. But the cuckoo's note decides him to go hiking with (presumably) his wife. So they set out.

Readers' Films Reviewed

Then we see rather a morose looking gentleman leaning over his garden gate and reading the paper. Our hikers stop and talk to him. He draws their attention to the unfavourable weather forecast, but if they are daunted they are not deterred. As they walk on a rude little girl points at the male hiker's shorts. Big sister thrusts her hand down admonishingly. This amusing little incident is not, however, as clear as the author's intention.

Next come some very nicely composed shots of our hikers walking in the fields. The sky looks unpromising, although not particularly stormy. They turn back. Meanwhile a wind has blown up and we get a shot of wildly waving bushes and trees. Then wet pavements and a woman with an umbrella hurrying along. Rather bedraggled, the hardy adventurers let themselves in at their front door. Then a sub-title (which is not really necessary): "The Aftermath," followed by a shot of them sneezing, their feet in a mustard bath. Close-shot of a cuckoo clock, the bird in which shoots out and pipes his plaintive note. The man glares and throws his slipper at it. The cuckoo clock, disembowelled, clatters down from the wall. The End.

This is a neat little production which begins well and marches logically to a climax. For the interiors, which are a little under-exposed, five Photofloods at f/3.5 were used. It well deserves the leader which has been awarded.

A filter for cloud effects will often save a shot from mediocrity, particularly if it is a scenic with but little movement.

WANDERING HOME FROM THE EAST. *By L.F.H. and G.F.C. 8mm. 3 reels.*

'Wandering' is, we fear, an apt description of this film. The material is very interesting but cutting and camerawork have not succeeded in presenting it to the best advantage. We are not at first told the name of the place in which the film opens, but we are shown the name of a hotel in close-up (so much under-exposed, incidentally, that we could only read it with difficulty). After some rather inconsequent shots of scenes in and around about the hotel comes a title: "And so we leave Semarang and travel through beautiful Java to Batavia." This is the first indication we have that it is Semarang we have been seeing, but even now we can only hazard a guess as to where Semarang is. The journey home is a long one and a map with a moving line would have been an assistance to us in following it.

The name of the hotel is not of such importance as the name of the place. One way of indicating both—and without a sub-title—would have been to have had a close shot of someone writing to the folks at home, telling them of the impending return, followed by a close-up of the letter headed with the name of the hotel and locality. Some shots from the train follow next. It is a mistake to take 'broadside-on' views of the scenery whizzing by the carriage window, for the result is a much too fast pan which is really little more than a blur. They should be taken from the window at an angle, with preferably part of the train in the picture to act as a frame, so that the scenery does not pass directly across the screen.

If the train has an observation car at the back it is worthwhile taking a few shots from it with the camera held upside down. After processing, this sequence is spliced in the right way up, when it will appear as if it has been taken from the front of the train, the track rushing towards the audience, who will be mystified as to how you managed—as it will seem to them—to film from the very front of the engine. In this film those shots from the train of a long succession of clouds going by should come out. They contribute nothing to the development of the film or the progression of the journey and, indeed, tend to retard it.

That sequence showing the diving boys round the liner could also with advantage be cut. It is too long at present and is the more wearisome in that most of it is in long shot. We suggest that those long shots which show one of the boys sitting idly in his canoe are taken out. One is all the time expecting him to get up and dive. In the middle of these shots comes one of some passengers merely looking at the camera. The break is too abrupt and arbitrary and in any case the shot is in itself poor.

The author could have preserved continuity, got in his portraits and at the same time brightened the film in the following way. In making the suggestion we are, of course, bolting the stable door after the horse

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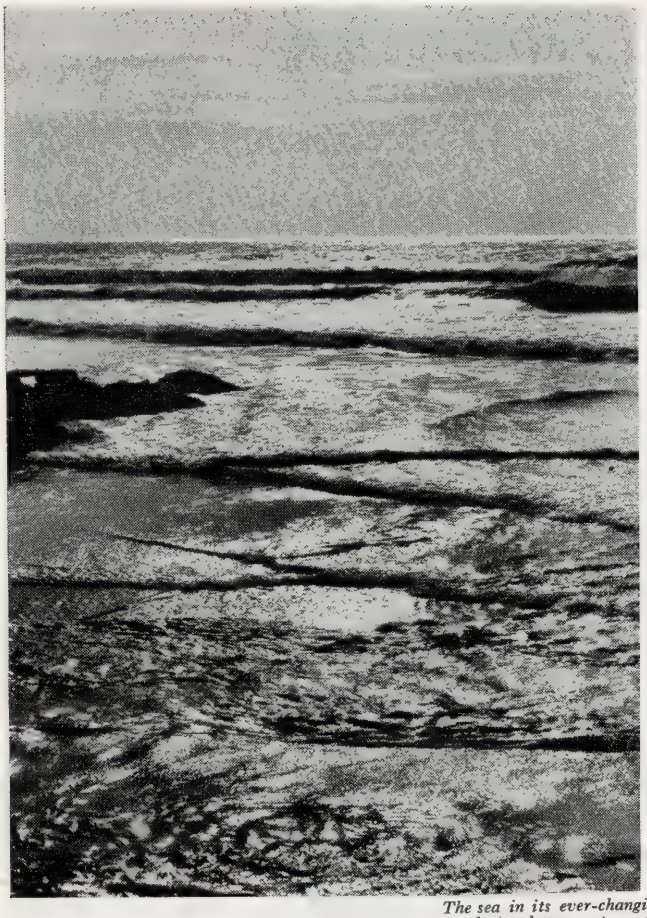

The sea in its ever-changing moods is always a powerful attraction to the movie-maker, but remember that the actinic light at the seaside is strong, and guard against over-exposure — a common fault in shots of this kind.

READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(*Continued from previous page*)

has been stolen, but we offer it in the hope that it may be of some assistance to the author and others in their future filming. First a shot of some of the passengers, including the author's friends, leaning over the side of the boat, looking down intently. Then a shot from their viewpoint of the boys in their canoes. Back to the boat, one of the passengers taking a coin out of his pocket and throwing it over (in the film we are not shown what the divers are diving for). Then, if it is possible to get in a position from which both passengers and boys appear in the same picture, take a shot of the same passenger throwing the coin, continuing the action where it was left off in the close shot. If such a shot is not practical, follow with one of the coin going up and over the side (if desired) or else cut directly to the boys. Then can come a number of shots of them, cutting back to the passengers once or twice, providing the sequence is of fair length.

In a number of cases we get long shots of a liner and are puzzled as to whether this is the boat on which the journey is being made or another. If passing boats are shown in a cruise film, it is advisable to frame the picture with part of the boat on which the cameraman is travelling and, maybe, a friend leaning over the side watching it. Then, having established identities, the passing vessel can be shown alone *ad lib*. By this means, too, you get the illusion of depth of perspective.

" Now we must bid Malay farewell," runs a title. We expected the inevitable pan of scenery to follow, but instead a pleasing touch is given by a shot of a Malayan smiling his farewell to the camera, panning from him to a street in the native quarter. We suggest that the following sequences are shortened: Feeding the Moslem pilgrims on rice and dried fish—too long and rambling, due chiefly to erratic camerawork; hotel swimming pool; Suez Canal. We know that the country round the Suez Canal is flat and arid, but its flatness and aridness are presented at such length as to be boring.

After this section comes a title: " Whilst we were at Colombo the Royal Wedding took place," which is followed by a complete library reel of the wedding of the Duke and Duchess of Kent, on which the film ends. Thus we leave our travellers stranded at Colombo. The library film really has no place in a film of this nature—it would do quite well in a magazine, pot-pourri or similar production. If the author contemplates taking a magazine film at any time he could get some useful shots for it from " Wandering Home from the East " without spoiling the latter, for it needs drastic cutting. To round it off he could take some shots of a liner berthing, choosing the angle so that it would not be possible for the audience to tell that it was not the ship on which the voyage was made. Fairly close shots of the nose of the ship approaching the quay, of the gangway being let down and so on would help considerably.

OUR TRIP TO DEVON. *By W.H.C.C. 16mm.*

This film opens with a shot of two stationary cars. We cannot see anyone in them. Then follows a subtitle " Views on the Way," the human element being absent. This is rather a pity because the title implies a film of a somewhat personal nature and, indeed, subsequent shots bear out this implication. This opening is a case where personalities would have been useful; too often it is difficult to fit in the holiday-makers without imperilling the balance of a holiday travel film. The car could have been used as a continuity link in these " Views on the Way." We get various shots of streets, cathedrals, including an interior and so on, but they do not appear to have been taken from the car, nor does the car appear in any of the shots, nor is there any indication as to where the places are.

Next we see the cars stationary, the passengers walking towards a suspension bridge. The cars move off. The following shot shows the passengers looking over the bridge. This should come before that of the cars going away. The transition will also help to temper the abrupt cut to the next sequence, which shows the lady passengers and car by the roadside.

The " Fun on the Rocks at Mortehoe " section is good. There is a nice shot from an elevated viewpoint and the swimming and beach shots are vital. But in one case we get a medium shot of a man standing on his hands, followed by a long shot of him. As a general rule it is best to go from long shot to a closer view of the same thing, this being the logical procedure. We see something in the distance; it attracts us and we go closer to it to see it the better. There are, of course,

exceptions to this rule. One of them is dealt with by Mr. Andrew Buchanan in his article "The Camera Goes to See," published in the July issue of *Amateur Cine World.*

The tea sequence is rather spoiled by a wavy camera, evidence of an uncertainty as to just what to film. A close shot of tea being poured out, Devonshire cream being thickly spread, a close-up of one of the party sighing with happy repletion—shots of this kind, a building up of an "atmosphere," impression, mood, incident, instead of a roving glance round . . . these establish that "atmosphere" or whatever it may be, presenting it with more clarity and forcefulness than a superficial pan round can do.

The Clovelly sequence is introduced by a sign post. After shots of the famous steps comes a long meaningless pan of clouds and sea which goes back on itself. The author has failed to ask himself what are the chief features of Clovelly. The donkeys, the steps, the crooked ways —yes, these are shown but they are not *featured.* There has not been enough care in selecting viewpoints for purposes of emphasis of the salient features.

The holiday-makers in the film seem delightful folk and, as is shown in some of the scenes, the author has a sense of beauty. He has but to apply it discriminately and make camera patterns of the beautiful material his appreciation of the artistic helps him to discover.

ACROSS THE NORTH SEA TO NORWAY. *By V. H. HAYES. 2 reels. 9.5mm.*

In this admirable cruise film the author has successfully conveyed a sense of progression. It moves logically, is well balanced and the continuity is good. For these virtues he deserves congratulation, for to take a cruise film in which there are no straggly ends or unrelated sequences and in which no undue emphasis is placed on any particular sequence is a considerable achievement. The quality, too, is very good indeed.

First we see a cardboard ship moving across the billows—a sort of *motif.* Then a map, a cardboard hand pointing out the route. It is a pity that the end of the arm is shown, but the idea is a good one. We get to grips, as it were, with the subject at once—a shot of the tug seen against the side of the boat, a sailor cleaning, the Customs Officer and an A.A. man talking to the travellers who are featured in the film. Then our three holiday-makers mount the gangway. A subtitle, "A faithful friend goes with us," introduces a sequence showing the car being hoisted aboard, a sequence in which change of angle gives variety and point to the shots. From a shot from the embarkation point we cut to the boat and close shots on it. The life-on-board section is preceded by a rather queer title: "At dawn through the porthole," followed by a shot of the sea seen through a porthole. The "sea through the porthole" shot is, like the one of the funnel, rather played out by now. We saw the former used in a rather imaginative way recently, however—and in conjunction with that now somewhat despised device, the iris. We were shown a glimpse of the sea through what appears to be a porthole—in reality the iris, then the circle enlarged, embracing the deck and people on it, until the deck filled the entire screen. The "Rolling over the Ocean" title, written in a wavy line, introduces us to a restaurant sequence, with agile waiters preserving balance and edibles in the remarkable manner peculiar to waiters on board ship. Then, using the note of the ship as a continuity link, we next get a shot of a lady parading the decks with a distinctly nautical gait. The author would have been faced with an abrupt cut had he followed the restaurant scene with any sort of deck shot. Here he cleverly links the two with a very simple continuity device.

The first shot of the "exploring with a car" sequence shows the top of the wing of the car and a girl running along to open a gate. Then, "It's thrilling on the mountain road," as title and picture inform us, there being some interesting long shots of the car threading its tortuous way. The people in it are introduced discreetly and unobtrusively and the shots in which they appear are less portraits than continuity links. Thus we see them looking down at something and then comes a long shot of a waterfall.

The cutting in another waterfall sequence is competently managed. There is a notice board in three languages: "See the waterfall. You can pass dry under it," then shots taken from under it and others from other angles to show its force, cut in here and there. There should, by the way, be an apostrophe in one of the titles (which are home-made). A leader has been awarded.

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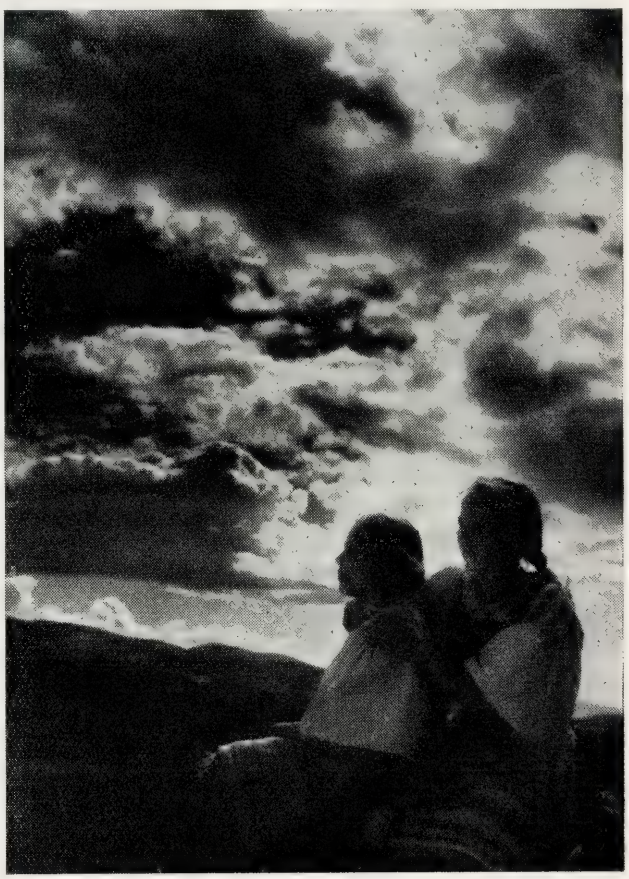

If you use a filter for scenes in which the human element is prominent, make sure you are fully conversant with the colour rendering it will give on the flesh tones and clothing as well as that which it gives to the sky.

OUR CRITICS ADVISE *on Amateur Films*

(*Continued from previous page*)

HOLIDAY MEMORIES, 1934.

By J. G. KIRKHAM. 9.5mm.

This pleasing little production is nicely edited and the titles are informative. It opens with a shot of a ball filling the screen. The ball is then lifted up and off and thrown away from the camera. This introduces us to the ball game on the beach played by two girls and a man. This sequence would have gained in vitality had we been given a few closer shots that would have enabled us to have joined more completely in the fun. Most of it is in long shot: we are therefore lookers-on from a distance. The camera thus only observes. It does not participate.

The angle at which this shot was taken makes a pattern of the scene. This photograph will usefully serve as a title background.

"After a hard fought game, a dip in the sea to cool off" runs a title. This title is not entirely necessary. Indeed, had the author worked to a plan he would no doubt have realised that one or two shots would have served better as a continuity link. That is one of the great advantages of planning before filming. One comes up against the problems of continuity at once, instead of being confronted with them for the first time in the editing and thus realises the necessity of expending some footage on shots that can be used as continuity links but which, if one filmed without any previous preparation, would scarcely be thought of in this connection. In this particular instance the ball game sequence could have been rounded off by a shot of the players suddenly collapsing on the sands, fanning themselves, maybe and looking longingly at the water. One of them suggests a bathe and they get up and run down to the sea. Whether they enter it at that particular time is quite immaterial. The shots showing them in the water could be taken at any time.

In the baths section a sub-title tells us that "A spectator enjoys the fun." But the spectator (a small boy) is seen only in one long shot and it is quite impossible to tell what his reactions are. The "fun" is the familiar reversed dive shot. The effectiveness of trick shots can sometimes be enhanced by cut-in shots of the spectators' (supposed) reactions. Thus the small boy might have registered utter surprise and bewilderment. Or, to take another instance, a spectator might be sipping a glass of beer, observe the reversed dive or whatever it may be in horrified amazement and with a fine gesture of self-denial, solemnly pour away the rest of the glass.

After the reversed dive sequence comes a very pleasing section, evidently planned; hence one of the reasons for its success. First, a close shot of shoes. Then we see the party, bare-footed, playing about on the sands. Then a close shot of boots, followed by a picture of a gentleman we judge to be *pater familia*, paddling. Then a shot of shoes, followed by one of somebody's bare feet. The cameraman was presumably perched on the shoulders of the owner of the feet and we follow their slow and deliberate walk to the sea. These shots are surprisingly steady, particularly in view of the difficulty which must have been experienced in taking them.

"Meanwhile," runs a title, "younger members of the party go cliff climbing. These pictures were taken at great personal risk." We are gratified that the author should have followed out a suggestion on these lines which we made some time ago, but it would perhaps have been better had he arranged for those younger members to climb rather more hilly ground and had them walking on all fours. Filmed sideways it would have seemed as if they really might have been climbing. Here, because he filmed them walking upright, the camera being held sideways, they "climb" with their bodies leaning backwards—quite amusing, but it rather gives the game away.

The car shots are very unsteady and we suggest that they come out. A sub-title, "A few moments of a happy holiday," serves to link together a number of scenics for which it would otherwise have been somewhat difficult to find a place. Some nice evening sea shots at the end are followed by what appear to be morning shots. Why not put the latter in the "happy holiday" sequence and end with the sea shots? The shot of a cow semi-silhouetted against the sky is most effective. A pleasing, lively little production this, for which a leader has been awarded. One of its chief merits is its light-heartedness. Capturing the holiday spirit unfettered by the limitations of the camera is not as easy as one might suppose. True, the camera records, but it is the cameraman who creates.

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Amateur Cine Society Films

We invite amateur cine clubs to send us their productions for review in these columns. A leader will be awarded for films which reach a certain standard of merit. We suggest that, before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints which they can put into effect in their next photoplay. Another part of our free service is the criticism of scenarios.

CROSS CURRENTS
By BOGNOR REGIS F.S.
9.5mm. 3 reels.

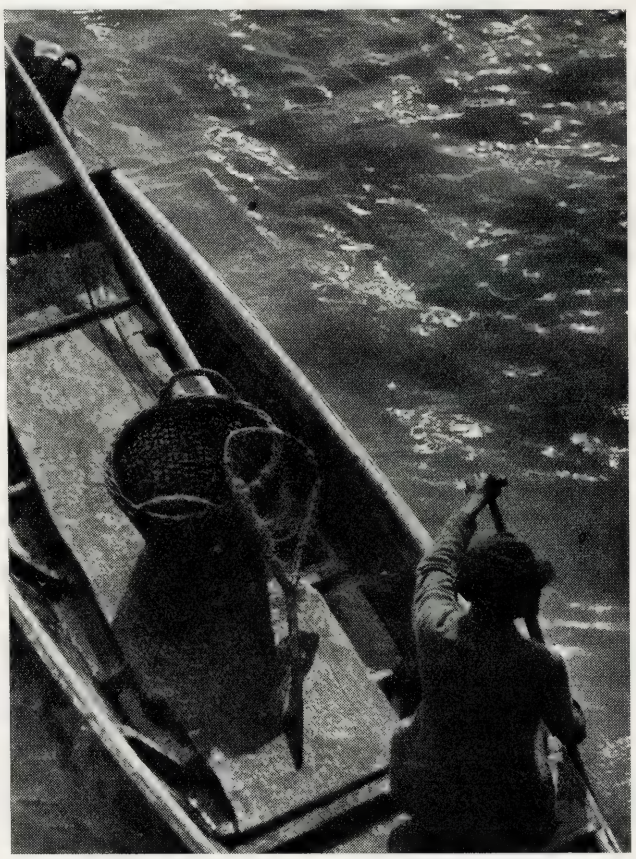
The introductory titles double-exposed on a background of ship's rigging are well done, but the background of the main title is rather too light. The close-ups at the beginning in which the characters are introduced (their names double-exposed on them) are altogether admirable.

The story concerns the adventures of four girls in a cottage by the sea. Early on in the film we get a trolley shot to the beach. It is extremely slow, indeed so slow as to indicate that the fishermen on the beach should be carefully watched. Holding on to them for so long, while it has the effect of emphasis, also tends to make the audience a little restive. Their actions are not particularly interesting—they are handling fish. At the end of the film one realises that this simple, commonplace action is, indeed, fraught with significance, but by the time one has got to the end of the film one is inclined to forget the beginning and not realising the significance of the shot, the sense of boredom remains. We suggest that the footage of this trolley shot is somewhat reduced as also some of the detail shots in this episode. We appreciate the authors' intention, but to the uninformed the detail is pointless and holds up the film. One of the fishermen has a very obvious beard. No doubt in future films Bognor Regis will profit from the articles on make-up which have appeared in *Amateur Cine World*.

The rescue sequence is not very convincing and the lighting of the interiors is not very successful, but the merits of the film far outweigh its blemishes. We would, however, draw attention to the rather bad spelling errors in three of the titles.

"Cross Currents" is a crime story with a twist. The four charming young holiday-makers discover some cocaine in some fish they have bought and thus stumble on a smuggling plot. They tell some fishermen of their discovery and are kidnapped for their pains, for the fishermen are the smugglers. The girls' suspicions were first aroused by the actions of one of the men who would seem to be the arch villain. At the end he proves to be a detective. The abduction of the girls has been observed by him. He boards the craft on which the girls have been confined. Then—excitement: the crew of the boat returns. The arrival of the police might have been a little more dramatic. The end is lacking in punch and is, indeed, lame: a pity, because the rest of the film is so very good.

The acting of the girls is expressive and pleasing; that of the men, with the exception of Batchelor, the detective, can only be regarded as fair. Nearly all of the characters are good, well differentiated types. There is frequent change of angle, the cutting is good and there are more worthwhile close-ups—close-ups that really help the development of the film—than we can remember seeing in any other amateur film of the same length. And this from a new society! There are commendably few titles and no half-baked experiments with such things as wipes and dissolves. Some mechanical device to indicate time lapse between the interior shot and the abrupt appearance of the girls on the beach would, however, have been an advantage; and the wipe to the knocked-out smuggler in the fight episode is not necessary. On the other hand, a wipe or fade could, with advantage, have been used to begin and end the flash back in which the smuggler tells his comrades what the girls have told him. We could discover only one lapse in continuity. One of the characters takes off a different hat when he gets indoors from the one he had on outside. We suggest that the date that comes at the end of reel two should be spliced on to the beginning of reel three, for it indicates a new day. Camera work and quality are alike first rate. This film is the result of good team work and imaginative direction and we look forward with interest to the society's future productions. They have certainly begun very well. A leader has been awarded.



Get frequent change of camera angle in your films, not only for the sake of variety, but to emphasize essential features of a scene or incident

(*Continued on page 272*)

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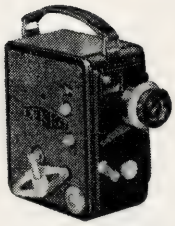

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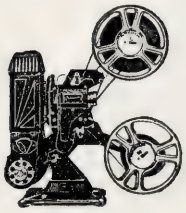

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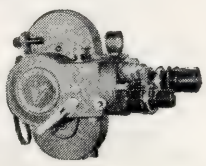

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Amateur CINE SOCIETY *Films*

(*Continued from page 270*)

SITUATIONS VACANT 3 *reels.* 16*mm. By* METEOR FILM PRODUCING SOCIETY.

Story by Winifred Fraser, Photography by John Robertson, Junior, Sets and Lighting by Sidney Kates, Direction by Ian S. Ross and Stanley S. Russell.

We have mentioned all the above because, although the film is open to very definite criticism on various points, each and every one of them has done a good job of work. Miss Fraser's story is quite a good one, bearing in mind that it was not only written to provide a film, but also to provide a film which would give a comparatively large number of people acting opportunities. She has accomplished this by telling us about the very varied staff in the premises of an advertising agent and showing not just their business aspects, but their private predilections.

The soft focus effect in this admirable shot contributes to the impression of peaceful beauty.

Mr. Robertson, Junior's photography leaves little to be desired. There is hardly an inferior shot in the whole production. Now that he has attained sufficient knowledge to light a set and actors in a good clean efficient manner we suggest that he now pays more attention to matching the mood of the place and of the moment in his lighting exposure. Mr. Kates's sets are so good that we are now not quite sure whether his art studio was built in a film studio or taken in a pukka art studio and whether he merely found or built the travel ticket office. Mr. Ross and Mr. Russell have between them done a good honest job of direction and we congratulate them on the very remarkable restraint displayed by the artistes. One always felt they were real people.

The greatest weakness in the film was the casting of the young men parts, or alternatively in the subsequent handling of them. To strangers these young men looked so much alike that confusion arose and indeed the *Amateur Cine World* critics spent some time in argument on several occasions as to the identity of persons on the screen and we had to run the film back to be sure about it. The women were different from one another in a much more definite way. The horn-rimmed glasses of the bookish woman differentiated her from the other two girls, who were again separated from one another by unmistakable personal characteristics. Furthermore, women are so much more individual in dressing.

But if you get several slim, dark young men on the screen, all dressed in somewhat similar clothes, it is like looking at a row of Chinese—they are all alike. (Yet the Chinese say that all Europeans look alike). A little more thought as to the character of each of the young men could have brought forth some persistent characteristic of each of them which could have been used as a label *all the time*. One could have been made to dress in light clothes, for instance, while the other kept to dark ones. Or some peculiarity of hair-dressing or walk or feature could have been introduced; not anything exaggerated, just something individual. Nobody mistook the elderly clerk in the picture for anything but what he was. This was, by the way, an excellent part, well cast and very well played.

The question of clearly defined characters is of the utmost importance in this film, for we have in it excerpts from the lives of six different people, all of almost equal importance in the story. The place is an advertising agent's office, peopled with the usual staff of artists and designers, clerk, typist and manager. These people all have private lives and while the ad. manager is shown to us to be an ad. manager by inclination, the leading passion of the clerk is for gardening, while the others are variously interested in dresses, in dancing and books.

Everybody is looking forward to holidays and we see their dreams and their preparations. By all the rules this series of sequences should be boring, but imagination and good editing have avoided this. But the manager gets more and more worried, a contract fails, the firm is bankrupt, the old clerk is told they are all dismissed and there is no more money to pay salaries. They are all surprised.

This is the weakest part of the story. In the average office they would, in our experience, have known weeks before how bad was the condition of affairs. The old clerk *must* have known if he handled the books of the firm, the secretary *must* have known if she conducted the correspondence. Another weakness lies in the fact that they all appeared to be due to start their holidays at the same time.

The blow having fallen, they all set off without being paid any money as far as we can see—and go their various

(*Continued on page 288*)

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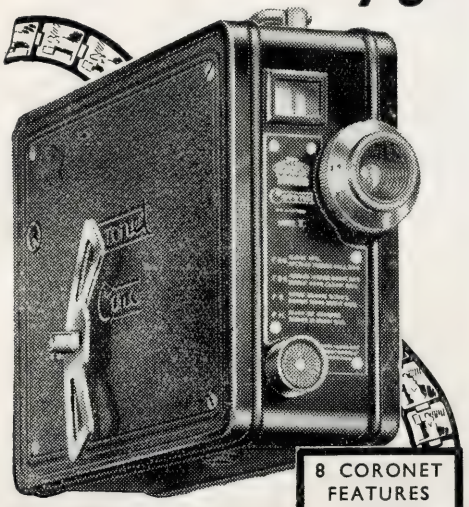

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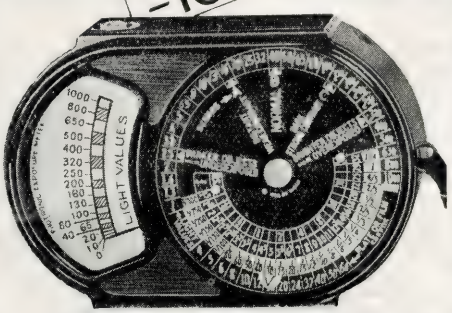

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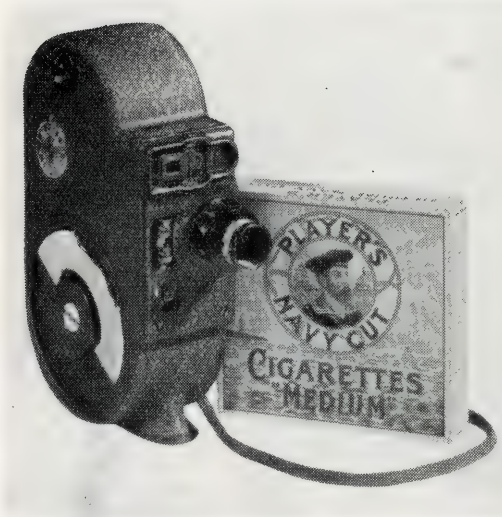
What's NEW in APPARATUS

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.



The delightfully handy size of the new Filmo 'Straight Eight' camera (reviewed below) is apparent from the photograph.

CAMERA

NAME	Filmo Straight Eight.
MAKERS OR AGENTS	Bell & Howell Co., Ltd., 320, Regent St., W.1.
SIZE OF FILM	8mm. The camera is designed to take special single width 8mm. film supplied by Bell & Howell instead of the more usual 16mm. film which is slit after processing.
WEIGHT WITH STANDARD LENS	1 lb. 7 oz.
OVERALL SIZE	5″ x 4″ x 1½″.
CONSTRUCTION AND FINISH	Metal casting, finished brown crackle enamel. Lens mount black, other fittings plated. Internal mechanism gun metal finished.
FILM	No details are to hand regarding the film, but from the indicators on the exposure meter this will be of normal speed and panchromatic.
TYPE OF LOADING	30 feet of single width 8mm. (equivalent in time to 100 feet of 16mm.) on special Bell and Howell daylight loading spools.
SPEEDS	16, 24 and 32 pictures per second and all intermediate. Governor controlled.
SHUTTER	Revolving disc pattern, of usual Bell Howell type. Always stops in closed position.
FILM EXPOSED WITH ONE WINDING OF MOTOR	5¼ feet (equivalent in time to 23 feet of 16mm.)
MOTOR AND MECHANISM	The motor is wound by means of folding handle attached to large circular disc on right side of camera and recessed into body. Motor is particularly smooth and purrs quietly even at the highest speeds. Instantaneous start and stop with no lag.
STARTER BUTTON	The starter button is positioned on front of the camera, where it can

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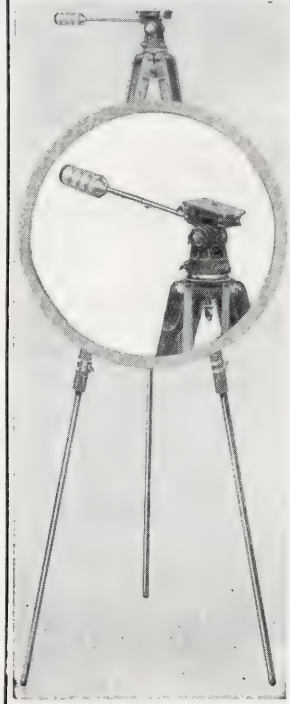

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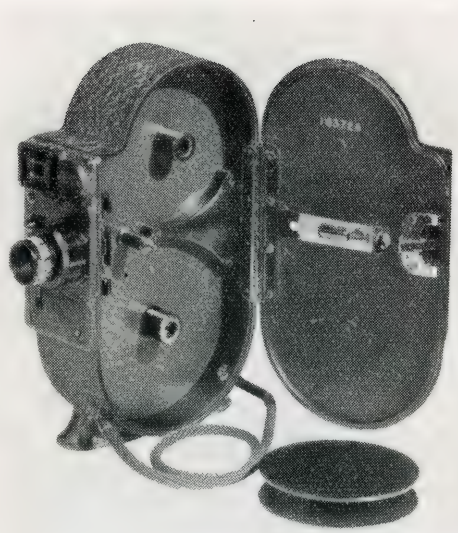
be operated by fore-finger without disturbing the steadiness of the camera.

FEED AND TAKE-UP AND INTERMITTENT — Owing to the small weight of a spool of 8mm. film and therefore the small inertia involved, no feed or take-up sprockets are incorporated and the intermittent claw does all the work of dragging the film off the feed spool and down through the gate. The take-up spool is driven by a slipping spindle to allow for variations in travel as more and more film is taken up on the spool. The intermittent claw is of the spring type.

GATE — The gate is hinged and is always open when the camera door is open. To load, the film is just dropped in to the gate, the camera door is closed, a cam spring on the door automatically closes the gate and the claw automatically finds its place in the film perforations as soon as the motor is started.

FILM METER AND COUNTER — Geared meter driven direct from camera mechanism and reading in feet. This meter automatically drops back into a minus zero position as soon as the camera door is opened. This minus zero setting allows for loading to be done and the leader to be run off so that when the meter registers actual zero the film proper has arrived behind the lens of the camera.



The Filmo "Straight Eight," with side open. The gate is hinged and is always open when the camera door is open. No feed or take-up sprockets are incorporated, the intermittent claw doing all the work of dragging the film off the feed spool and down through the gate.

LENS — T.T. & H. MYTAL Anastigmat 12½mm. f/2.5 lens fitted as standard equipment.

LENS MOUNT — A special bayonet locking mount has been designed for the Straight Eight range of lenses, permitting almost instantaneous change-over from one lens to another.

VIEW FINDER — The finder is built right into the body of the camera, its centre being $\frac{7}{8}$" above the centre of the camera lens, and $\frac{5}{8}$" to one side of it. It is calibrated for use with the normal 12½mm. lens, but two metal swinging masks for the two longer focus lenses in the Straight Eight range, are built into the camera and can be instantly brought into use when required.

EXPOSURE METER — An exposure calculator is built on to the left side of the instrument. It refers to one speed

(*Continued on next page*)

The cine sensation of the season!

THE *NEW*

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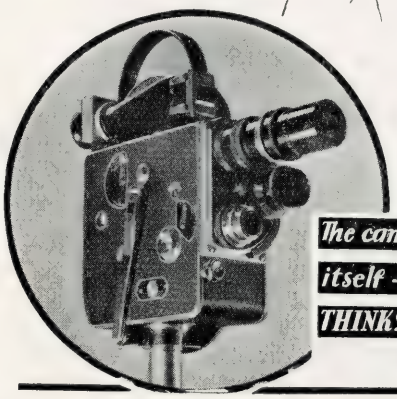
All the leading makes of lenses can be used, and there is ample clearance for large aperture lenses.



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TEST REPORTS *of* Latest Apparatus

(*Continued from previous page*)

EXPOSURE METER (*Cont.*) of film and allows for five different types of subject, from "Deep Woods—Ravines" to "Clouds — Sea — Snow"; two seasonal periods—Summer and Winter; Three light conditions — Bright, hazy, cloudy; and three time ranges—10 to 12 and 12 to 2, 8 to 10 and 2 to 4. Before 8 and After 4. We have had no chance of testing this exposure calculator as film is not yet available here, but our experience with this form of simple calculator has shown it to be a very efficient and simple method of estimating exposure. A simple conversion table would make it equally usable with a range of different types of film.

CAMERA DOOR.

Access to the interior of the camera is by means of a door, hinged to the left side of the camera body. This is locked by a spring catch which cannot be operated accidentally, but operates instantly by a movement of the thumb when required.

CARRYING CASE The leather carrying case, with sling, measures 6″ x 6″ x 2″ and has sufficient space for the camera, two boxes of film and additional lens.

PRICES The Filmo Straight 8, with 12½mm. fixed focus f/2.5 lens costs £21 12 6, or with carrying case complete, £22 17 6. A 2x filter for the f/2.5 lens is available at 13/-.

OTHER EQUIPMENT In connection with this camera Bell Howell also offer an 8mm. splicer, a 1″ f/2.7 and a 1½″ f/4.5 lens, but all these are not yet available here.

GENERAL REMARKS.

In a long experience of amateur cinematography I do not remember being fascinated with a new piece of apparatus as I have been with the jewel-like finish and efficiency of this tiny camera. The Filmo Straight Eight has a "daintiness" which will appeal particularly to the ladies. Nor, for all this, is it in any sense a toy.

Intelligent design and high-grade workmanship have made it into an easily carried, easily manipulated, trouble-free instrument, taking pictures with the lowest running cost which, with the aid of the Bell & Howell Projector, can be thrown up to six feet in width if so desired.

The quietness and smoothness of the motor will enable the user to obtain pictures of a subject without attracting his attention, while the small mass of the film enables it to be moved through the camera at even the highest speeds with real precision. Finally, here is a movie camera of the highest class, of no more weight or size than an ordinary roll-film camera of good quality. That is a point of real importance to the traveller and tourist.

FILM

NAME	Agfa Isopan ISS reversible "Super Spezial"
MAKERS OR AGENTS	Agfa, Ltd., 1-4, Lawrence Street, High St., W.C.1.
SIZE AND TYPE OF FILM	16 mm. Reversal of the Super-Sensitive Panchromatic Type.
HOW SUPPLIED	In 50 ft. and 100 ft. lengths on daylight-loading spools. In cassettes.
SPEED	The makers only quote the Agfa Stop Finder indication, but on test this film proves to be very fast. Specimen exposures were a semi-close-up, taken in sunlight at 6 p.m., at f/10. fully exposed: and interior close-up taken at 7.30 p.m., sunshine f/4,

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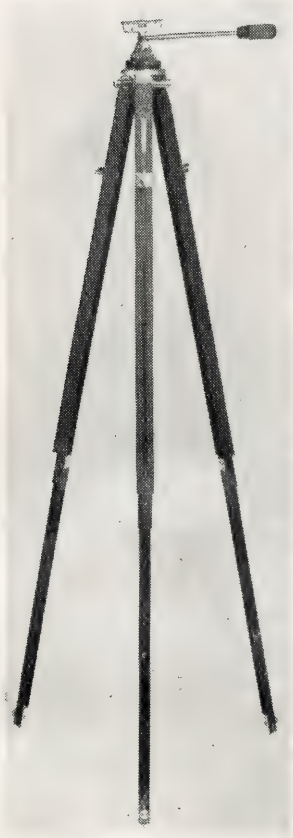
MIDLAND BUILDINGS, SHIPLEY, YORKS.

well exposed, f/2.8 fully exposed.

PROCESSING — By the makers in London. Good clean work.

QUALITY AND LATITUDE — There is a marked absence of halation on even the most difficult shots. The range of the film is a little short, so that it tends to give very bright highlights combined with dense shadows. This quality, while it is a little pronounced for bright-weather work, gives the user a greater chance of securing bright pictures throughout the year and even in the bad weather of winter, and forms a useful adjunct to the undoubted speed of the material.



Westminster Cine Tripod, reviewed on next page.

The material responds readily to changes of aperture, so that while accuracy is called for in making exposures, very definite control can be particularly valuable when making fades, and the method of processing adopted does not destroy such fades.

COLOUR RENDERING — Excellent quality of colour rendering was obtained on a wide variety of subjects, including flowers and portrait work. As is usual with film of the super-sensitive class, there was a tendency to give a somewhat light rendering of reds and oranges.

GRAIN — We found the grain quality of this film very good. Careful examination leads us to believe that this apparent absence of grain is due as much to even distribution of the particles forming the image as to alteration in the size of those particles, but the fact remains that the picture on the screen is of a particularly smooth velvety quality.

THE BASE — The makers claim that this film is particularly strong and free from scratch. A prolonged projection test has left the test film almost entirely free from scratches while there is no sign of breaking down of the sprockets.

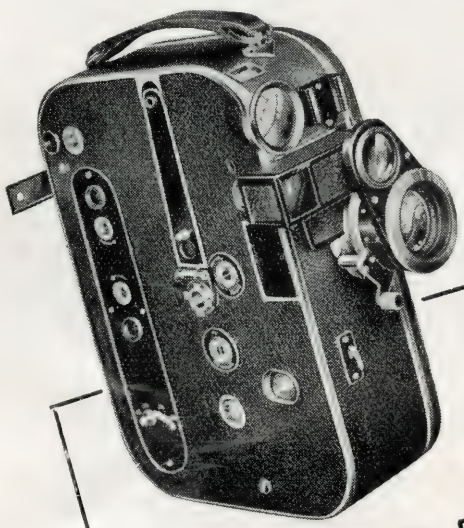
PRICE — 32/6 per 100 ft., including processing, 50ft. 17/6 including processing, 40 ft. 15/8 including processing.

GENERAL REMARKS

This new addition to the Agfa range is claimed by the makers as being "the fastest 16 mm. film available," and from the exposure figures quoted above it will be seen that it certainly is highly sensitive. The exposures to artificial light also bear out this point. As an example, one 500 watt Nitrophot lamp, 4 ft. from the subject, gives sufficient illumination for a portrait at f/3.5 normal speed.

The somewhat high contrast quality of the

(*Continued on next page*)



ZEISS IKON

ONE LEVER FOR DISTANCE METER FOCUSSING PARALLAX ADJUSTMENT

The Movikon is the most versatile of 16mm. Cine Cameras. Outstanding features are :—

1.—Distance Meter coupled with Lens Focussing.
2.—Zeiss Sonnar, f/1.4 (interchangeable with other lenses of longer and shorter focal lengths).
3.—Finder with compensation for Parallax, coupled with Focussing.

The Zeiss Ikon Patent Wedge Distance Meter enables one to obtain 100 per cent. sharp pictures because of dead accurate focussing—only possible with the MOVIKON.

Other important improvements are :—Delayed action release, so that the operator can be included in the shot. Predeterminable device for use with delayed action shots, permitting any length of film from 1 ft. to 20 ft. to be used. Adjustable shutter speeds to 1/25th to 1/1,200th sec., and four picture speeds, 12, 16, 24 and 64 per second, etc.

ZEISS IKON, Ltd., 34, MORTIMER HOUSE, MORTIMER STREET, LONDON, W.1.

MOVIKON

THE PERFECT 16mm. CINÉ CAMERA

Descriptive Movikon Brochure free on application

Latest Apparatus

(Continued from previous page)

film is that with which we are familiar in Agfa cine products, and particularly suited to the requirements of the general user.

We understand that Isopan is intended to supersede Novopan.

TRIPOD

NAME	Westminster Cine Tripod.
MAKERS OR AGENTS	Westminster Photographic Exchange, Ltd., 24, Charing Cross Road, W.C.2.
WEIGHT	3lbs. 8ozs.
SIZE CLOSED	25 inches long.
SIZE EXTENDED	50 inches long.
CONSTRUCTION AND FINISH	Head, metal pressing revolving on aluminium casting. Legs of square-U section metal channelling in three sections. The bottom two sections fold within one another and then slide inside the top section for closing. This arrangement enables leg height to be adjusted without stopping. The top section of the legs is attached to the aluminium head casting by a form of joint that will not allow the tripod to open beyond an angle of about 40 degrees. There is, therefore, no danger of collapse. An additional safeguard is provided by means of a locking screw at the top of each tripod. Each leg is fitted with reversible feet. A small metal block at the bottom of each leg bears at one end a spike and at the other a rubber washer. By undoing a small nut and removing this and a washer, the block can be taken off and reversed to bring into operation whichever end is required.
TILT AND PAN DEVICE	This is fairly orthodox in design. The stirrup holding the actual camera support consists of a stout metal strap. When the tilt handle is turned it squeezes the strap tightly round its supporting spindle. A sliding sleeve on the tilt handle permits it to be folded instantly out of the way. The panoram device consists of the usual revolving disc.
PRICE	£4 17 6 (without case).
GENERAL REMARKS.	We consider this instrument excellent for the lighter types of sub-standard cine camera.

View-Finder Parallax

(Continued from page 247)

One-inch lens, B = 1½ inches.

1 foot	..	0.43 inches
2 feet	..	0.25 ,,
4 feet	..	0.12 ,,
8 feet	..	0.06 (negligible)
Infinity	..	nil.

One-inch lens, B = 2 inches.

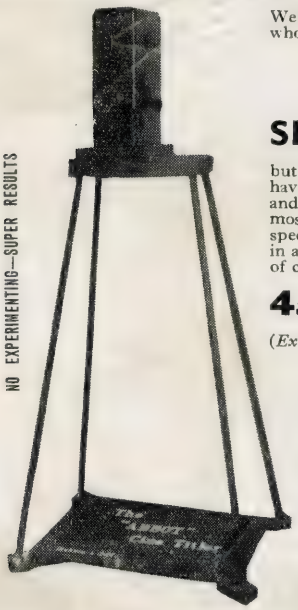
1 foot	..	0.57 inches
2 feet	..	0.38 ,,
4 feet	..	0.16 ,,
8 feet	..	0.08 ,,
Infinity	..	nil.

One-inch lens, B = 3 inches.

1 foot	..	0.86 inches
2 feet	..	0.46 ,,
4 feet	..	0.24 ,,
8 feet	..	0.12 ,,
16 feet	..	0.06 (negligible)
Infinity	..	nil.

The figures given above are accurate to two significant figures. In marking the scale, however, small inaccuracies are not important, on account of the finite size of the peep-hole, and the possibility of parallax error by a non-central position of the eye. It should, however, be possible to calibrate the scale so that a very small error indeed in the field of the view-finder remains, and if care is taken to have the peep-hole as small as can be conveniently seen through, the accuracy will be all the greater.

AN APOLOGY—



NO EXPERIMENTING—SUPER RESULTS

We have to apologise to those customers who experienced some slight delay in receiving their

"ABBOT" SIMPLEX TITLER

but are pleased to announce that we have now caught up with the demand and have immediate stocks to suit all the most popular cine cameras. Models for special cameras can be supplied to order in a few days: one price only, inclusive of combined Letter Set, etc.

45/- COMPLETE

(*Exact model of camera and lens to be stated*)

An efficient **lighting unit** is now obtainable for use with the "Abbot" Simplex Titler, also suitable for Studio Lighting. Price 15/-. Write for particulars.

Other "Abbot" Cine Titling Aids are as follows:

UPPER and lower-case letter set, black or white 1 inch or ½ inch (175 pieces)	**12 6**
COMBINED letter set	**22 6**
NOVELTY Cine Title set	**35 0**

Provincial Trade enquiries invited

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Pathescope Ltd., the pioneers of Home cinematography respectfully remind all users of **9.5mm film** and equipment that the **P.S.P. film in the rainbow carton** is sold inclusive of the charge for processing.

As soon as the films are exposed they should be **re-packed** in the rainbow cartons and **returned** to the Laboratories at North Circular Road, London, N.W.2. Unless the films are returned in their original cartons, the usual charge for processing will be made.

Attention is also drawn to the fact that the **P.S.P. chargers** containing the **P.S.P. films** are supplied **on loan** for the convenience of the purchasers of the films, and such chargers **always remain the property of Pathescope Ltd.**

Pathescope Ltd., would remind all users that it is unlawful to retain the P.S.P. chargers issued on loan, or to use the said chargers for any other purpose.

Pathescope

Limited

NORTH CIRCULAR ROAD, LONDON, N.W.2

What the SOCIETIES are Doing

Reports for the October issue of "Amateur Cine World" should reach us not later than August 29th.

Amateur Movie Studio

Hon. Sec.: E. A. Rawlings, 6845, Chanbord Street, Montreal, Canada. Work on the club's latest production, "A Night's Adventure," is nearing completion, there being only one or two retakes and the titles to be shot. The club's next film is entitled "The Phoney Nickel" and work has already commenced. The basis of the story is that every time this nickel is about to be spent the 'Magical Geneii' appears and grants all wishes.

Contact has been made with several English clubs for the exchange of scenarios and other matters of interest. A scenario is being written dealing with travel into the future and life in the year 2935. The society would be pleased to hear from anyone having ideas about this type of film or of life in that period.

Aristos Photoplay Productions

Miss V. Cresswell, 22, Jocelyn Road, Richmond. The society is busy completing the interior scenes of "Night Adventure." Brian Attwell is directing a film called "The Family," which the society hopes to enter in the *Amateur Cine World* competition, and Norman Chapman, the club's Sound Engineer, has just completed a documentary film which deals with a different side of the Fishing Industry.

Atlas Motion Pictures

Hon. Sec.: P. T. Handford, Coleridge A, Christ's Hospital, Nr. Horsham, Sussex. The summer is always an inactive time for this society, principally owing to the fact that most of the members are working for examinations at the end of the term. Although the society as a whole are not engaged in production, E. W. Spink, the chief cameraman, is making a film of the school activities. By the time this report appears in print the society will have held its annual general meeting to decide on the programme of activities for the next year and, if necessary, the re-election of officers.

Balham A.C.S.

Hon. Sec.: T. H. A. Pyke, 1, Manville Road, Balham, S.W.17. The first scenes of the society's new production "Information from the Press," were screened on July 10th and 17th, and the members present were pleased with the results. Future shooting, however, has been postponed until September owing to a large number of the members being away on holiday in August. The projection theatre is being reconstructed and will be ready for the winter session. There are still a few vacancies for new members.

Bognor Regis F.S.

Hon. Sec.: Miss B. Masters, Marlborough Hotel, Bognor Regis. Two members from the Hounslow C.C. recently paid a visit to the society and discussed matters relating to productions and club management. Should members of any society be spending their holidays in the Bognor district the club would welcome a visit to exchange views.

Two cameramen were present at Portsmouth on July 16th and 17th for the "Naval Review" and the results obtained are quite satisfactory. The society is compiling its Winter Film Bookings and would be pleased to exchange films with other clubs. The programme manager is: W. A. Barton, Boddington, Chichester Road, Bognor Regis.

A still from "Fame," current production of West Middlesex A.F.C.

Cine-Sound Productions

Hon. Sec.: Jas. F. Butterfield, 1, Manor Road, Beckenham, Kent. Work is continuing on the society's first production, but owing to the summer holidays, shooting has been held up for some weeks. Arrangements are now being made to shoot the Beckenham Royal Charter Celebrations, which are to be held in September. This film, which will be on 9.5mm. stock, will supplement the society's film of Beckenham Jubilee Celebrations.

The Sound and Research Committee have been working overtime lately to finish experiments with sound-on-disc recording and Mr. Hart, a member of the committee, has a fully equipped laboratory at his disposal, where he is endeavouring to find a suitable material on which to record. Work will soon be started on the secretary's sound-on-film recording and reproducing apparatus, the drawings of which are now complete. The subscription is 15/- for ladies and 30/- for gentlemen.

Finchley A.C.S.

Hon. Sec.: Miss Thelma Burrough, 64, Avondale Avenue, N.12. A 'Comedy 'evening was held on July 1st when H. A. V. Bulleid, an old member, gave a show of his own films and some of the Derby F.S., of which he is now a member. The organised weekly club meetings will be discontinued throughout the summer months, but the studio will still be open for informal gatherings. A short film was made when the society attended a social gathering at Ashbridge on July 14th.

Hyde C.C.

Hon. Sec.: G. Wain, 91, Lodge Lane, Hyde, Cheshire. The recent projection nights have proved very popular and the

(*Continued on next page*)

AT LAST! A 16mm. PRINTER THE *AMATEUR* CAN USE

THE **ILLUSTRA** 16 mm. Rotary printer is so simple to operate as to be almost fool-proof. Any and every amateur can use it and get good results every time. The machine is soundly constructed of carefully finished turnings and seasoned wood and will give years of service. It can be driven either by hand or by a small electric motor. Special care has been taken in the assembly of the gate to ensure that film creep does not appear in the finished prints. Decide now to enter on another fascinating side of the hobby this winter—that of printing your own film. It is great fun and cheap, too! Write, phone or better still call at the address below and see the machine for yourself. It costs only **£8.**

Illustra Enterprises

159, Wardour Street, London, W.1.

Opposite Film House. Phone Gerrard 6889

society is arranging several more. For the benefit of a few members of the Town Council who have not yet seen the society's Jubilee film, the Civic Night is to be repeated.

The society wishes to express its thanks to the clubs who have loaned films, especially to those who did so before the club's own films were ready. Mr. Fitton has resigned from the secretaryship owing to pressure of other work and Mr. Wain has been elected in his place.

Kenton Amateur Cine Society

Hon. Sec.: Norman Dyer, 263, Kenton Road, Kenton, Middlesex. The last meeting was held at the President's projection room and a programme of amateur and professional 16mm. films was shown, including one with a synchronised commentary.

In order to encourage cinematography in the district, two prizes, each of two guineas, will be awarded for the best holiday film taken on 9.5mm. and 16mm. respectively. The closing date is October 31st. Films must not exceed one super reel in each size and the competition is open, in addition to members, to anyone living in Kenton and the surrounding districts. Further details can be obtained from the Hon. Secretary.

Mayross Cine Circle

Leader: S. G. Finch, 60, Dalling Road, Ravenscourt Park, W.6. Work on the production "Luck is Like That" is progressing very steadily. Test shots have also been made for another story entitled "A Knight of the Road." A sister club has been formed under the name of "The Mayross Field Club." Its interest is Natural History from the cameraman's viewpoint and its aim is to promote interest in Nature Photography, both cine and still. Applications for membership for both societies should be addressed to S. G. Finch at the above address.

CLUB NEWS

(Continued from previous page)

Balham A.C.S. Unit at work on "Information from the Press."

Meteor Film Producing Society

Hon. Sec.: S. L. Russell, 14, Kelvin Drive, Glasgow, N.W. Shooting on the exterior sequences of the society's next production, provisionally entitled "Glencoe Legend," has already commenced. The interior work will be done later in the studio. The story is based on an old superstition which is to the effect that the dead have powers to punish those who sinned secretly against them on earth. The film will be on 16mm. stock.

Members are asked to note that informal meetings are held in the studio every Tuesday evening, except when filming is in progress. The following films are available for exchange or on hire at 3/- per reel: "Nadia" (1 reel); "All on a Summer's Day" (1 reel); "Hair" (2 reels); "Situations Vacant" (3 reels); and two news-reels.

Rayners Lane Camera Club

Hon. Gen. Sec.: Dr. E. O. Watson, 1, Lyncroft Avenue, Pinner. The society, having recently acquired a new studio, is now settling down seriously to its various activities. Membership now totals over 40, while Sonnie Hale and Jessie Matthews have kindly assented to become patrons of the club. Two cups have been presented anonymously. One is for the best member's film of the year and the other for the best still of the year.

A rather ambitious film has been decided upon and work will start almost immediately. The film will run to about 400 feet of 16mm. stock and will be post-synchronised by Permarec recording. It is also proposed to use the Dunning process. "This, we believe," writes the publicity manager, "will be the first time this process has been used by amateurs in this country." More members are required, especially young ladies. The subscription is 1/- per month, or 10/6 per year, covering both still and cine sections.

Sudbury A.C.S.

Hon. Sec.: Miss K. Morrell, 23, Lyon Park Avenue, Wembley, Middlesex. During the past winter season the society have held some very interesting projection evenings. Films shown included "Driftwood," made by Ace Movies, two of Paul Burnford's prize-winning efforts, and "The Adventures of Little Muntz," which won a prize in the I.A.C. contest last year. At the last projection evening of the season a Dufay colour film of the Jubilee procession and decorations taken by J. E. Davies, a member, was shown to a "full" house.

Several demonstrations of sub-standard sound and silent equipment have been given and meetings are being held periodically for members only, when amateur films are screened for discussion and education.

In January the society first brought out its monthly publication called the "Bulletin," which is sent post free to all members. It has since proved a success.

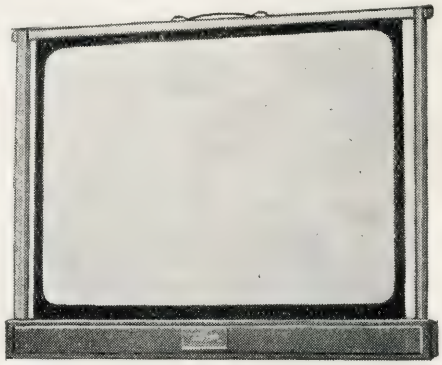
SEE IT BETTER ON A

Hollywood Rolla Screen

A Screen to suit the Amateur both as regards price and quality. That was the idea we had in mind when we introduced the HOLLYWOOD screen. Built on sound constructional lines, it is quickly erected, light in weight, and easily transported. Opens and closes in a tick, and is mounted in a dust-proof case protecting the surface in every way.

The material used in making the HOLLYWOOD Silver screen is carefully graded and specially treated to render the utmost brilliance without refraction, because of this HOLLYWOOD screens give the maximum light intensity. Made in two surfaces—Silver and Crystal Beaded Glass.

See the Screen to-day at your local dealers and decide to see your films better from now on. *Full descriptive literature free on request from the manufacturers.*



M. JANOVITCH & CO., 19, BROAD ST., GOLDEN SQUARE, LONDON, W.1.

Phone GERRARD 2202

The past few months have been spent in preparing a scenario for the summer shooting and work is now progressing on the production side. The actual cutting of the film is being done by the scenarist and cameraman as the work proceeds. The finished film will finally be edited by a member ignorant of the actual scenario, but provided with the plot.

There are still vacancies for new members, especially those capable of scenario writing.

Sutton and District Cine Makers

Hon. Sec.: D. F. Sheen, 32, Brighton Road, Sutton, Surrey. At the Sutton and Cheam Carnival Fete, held on July 6th, the society held a continuous news-reel programme from 2.30 to 10.30 p.m. The programme consisted of news and interest and a film of the Carnival procession taken during the afternoon by two of the club's cameramen and shown in the evening at 6.10. The film stock was kindly given to the club by the Agfa Photo Ltd. and the processing was done by the Reversal Laboratories. The first showing was attended by the Mayor and Mayoress.

Work on the club's first production is nearly complete. No main title has yet been decided on, but the film should be ready by the end of September.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. Shooting on "Holy Smoke" has been postponed until the autumn, owing to the difficulty of getting the cast together because of the summer holidays. The film of the Jubilee celebrations in Wimbledon, taken by members for the Mayor, was recently shown at a garden party held at Randalls Park, Leatherhead.

An instructive and interesting outing was recently held to the processing laboratory of Messrs. J. H. Martin, Ltd. A large majority of members went, and the development and printing of 35mm. film was fully explained in detail by experts under working conditions. This visit was particularly helpful, owing to the fact that members now process the club's own 16mm. stock and the comparison in the treatment of the two sizes was very interesting.

Workers' Film & Photo League

Organising Sec.: F. Jackson, c/o 84, Gray's Inn Road, W.C.1. On August 23rd there will be a discussion on the film "British Agent" and on August 30th a debate on "Films are Entertainment—Not Propaganda" will be held. The motion is proposed by Mr. Ludin of the Brondesbury C.S. and will be opposed by Miss Jean Ross of the Film and Photo League, with Mrs. Cummings of the British Film Institute and Pax Films, in the chair. One or two of the League's films will be shown in October and the director of the films will be present to discuss and answer criticisms of his films. "Gaiety of Nations" will also be screened at this show and G. H. Sewell, who made the film, will be present.

CHURCH BECOMES CINEMA.

Crewe Methodists are to close one of their Churches and convert it into a cinema for the screening of religious films. The church was formerly a Wesleyan Church in Earle Street, but since the union of Methodist Churches it has become redundant.

NEWS *from the* I.A.C.

FORTY MEMBERS SPEND ENJOYABLE TIME IN NORWAY

AT 11.20 a.m. on Friday, July 19th, a special train pulled out of St. Pancras on its way to Tilbury, where its passengers boarded the Royal Mail liner "Atlantis." Included among these passengers were over forty I.A.C. members and their friends and right from the beginning they had a very enjoyable time, finding material for their cine cameras at almost every hour of the day.

On the first day the departure from Tilbury, lifeboat drill and other activities on board ship provided some very interesting shots. On the second day, when the "Atlantis" was cruising in the North Sea, there was a sports meeting on deck in the morning and aquatic sports in the swimming pool in the afternoon. In the evening a race meeting was held on deck and one of the races was the "Movie Makers' Handicap."

On Sunday, July 21st, the "Atlantis" arrived at Norheimsund. The passengers then went ashore to see the famous Oftsfuss; a large waterfall under which it is possible to walk. In the afternoon the ship went on to Eide. During the night the ship cruised on to Gudbangen and here some members drove to Stalheim.

On Tuesday, July 23rd, the whole of the I.A.C. party visited the Brigsdal Glacier. This involved two drives overland by "Stolkjane" with a trip on a lake steamer in between. This trip provided a marvellous spectacle for members. The party's last view of Norway differed entirely, for whereas the previous places of call had been quiet villages set in wild mountain scenery, Bergen was a large city surrounded by high mountains. During the morning members of the party explored the city and found some excellent material for their cameras in the market. At noon the party met and went up the funicular railway to Floren. Lunch was taken at the restaurant at the summit. At the conclusion of the meal Mr. W. Valon proposed, and Mr. Greenwood seconded, a vote of thanks to Mr. W. J. Basset-Lowke and Mr. Leslie M. Froude for their work in making the trip a success.

At 4 p.m. the party sailed for home. Every member of the party appeared thoroughly pleased with the arrangements made and many expressed their intention to join a similar trip next year if one was arranged. It was actually one of the most successful functions arranged by the I.A.C.

In connection with the cruise two equipment prizes are offered to members for the best films taken during the trip. It will be interesting to see the result of this since all the members had practically the same opportunities and covered the same ground.

(*Continued on next page*)

WHICH? 8mm. 9.5mm. or 16mm.

This is only one of the many problems confronting the beginner, and sometimes even the ardent enthusiast. As pioneers in this country of Professional Cinematography we are able to offer you expert opinion on this and kindred cinematic problems. Send your little problem now, addressed to *Mr. Mottershaw.*

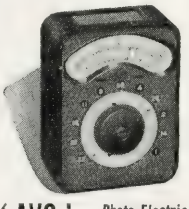
9.5mm. 'DEKKO' 3 speeds, slow-motion, single frame device, interchangeable lens. F/3.5 Dallmeyer 6 **Gns.** F/2.5 T. H. Cooke **£6 16 6** F/1.9 Ross or Dallmeyer **£9 18 6** **9 payments of 14s. 9d., 15s. 11d., or 23s. 2d.**

NEW FILMO STRAIGHT EIGHT

A small precision camera of true Bell-Howell quality. Light, easy to carry, easy to operate. With T.T.H. F/2.5 lens (easily interchangeable). Daylight loading with 30ft. spools of 8mm. film. Spyglass viewfinder. Built-in exposure calculator. Footage indicator. Rich brown crinkled baked enamel finish. **£21 12 6**

9 payments of £2 10 0

Carrying Case 25/- extra.



'AVO' Photo-Electric Exposure Meter

Get one and ensure perfect exposure and gradation in your films. 57/6. **9 monthly payments of 7/-**

CINE BARGAINS

Bolex P.A. 9.5mm. Projector, 30ft. &60 ft. film attachment 17 **gns.**
Pathescope "Lux" Projector, resistance, carrying case £11 11 0
Pathescope "Home Movie" Projector, Type C Motor, double resistance £6 15 0
Pathescope Model B Motocamera, f/3.5 lens .. £4 0 0
Dekko 9.5 Cine Camera, as new, Ross f/1.9 lens, combination leather case. Only used 3 times £8 19 6
Model B Cine "Kodak," f/1.9 interchangeable lens, leather case. New condition .. £15 15 0
Ensign Auto-Kinecam, f/2.6 Anastigmat lens and case £11 11 0
Ensign 50 Proj., complete 50/-
Model B Kodascope, Self-Threading, 400 watt, resistance, case. Good condition £39 0 0

NEW STOCK, SOILED ONLY, WITH MAKERS' GUARANTEE
Cine Nizo 9.5mm., f/2.9 Steinheil Cassar lens, 3 speeds. List price £12 12 0 .. .. £10 14 9
Ensign Auto-Kinecam, f/1.5 Dallmeyer speed anastigmat, shop-soiled, 3 speeds, leather case. List price £25 .. £15 15 0
Model B.B. Junior (Unused) f/3.5 lens £9 9 0
Model B.B. Cine-"Kodak" (unused) half speed Attachment f/3.5 lens £9 9 0

SHEFFIELD PHOTO CO, LTD.
NORFOLK ROW (FARGATE)
SHEFFIELD — ONE MINUTE FROM THE TOWN HALL.

Cine Exposure Table for SEPT.

Compiled by
HAROLD B. ABBOTT

NORMAL SUBJECTS

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos, parks, fairs, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black on white titles.			Promenades; light monuments and fountains, quayside; open camp and picnic scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, agricultural shows, fairs, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns			Open landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes).		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	10	12.5	14
Weak sunlight or bright diffused	3	4	4.5	4	5	5.6	5.6	7	8	6.3	8	9	7	9	10	8	10	11
Diffused or slightly cloudy ..	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Dull	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9
Gloomy, or very dull	1.5	1.9	2.3	1.9	2.3	2.8	2.8	3.5	4.5	3	4	5	3.5	4.5	5.6	4.5	5.6	7

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Reversal and Negative
Kodak Pan. Reversal (16mm. and 8mm.)
Pathe R. O. F. and Negative
Selo Ortho. Negative

Group B
Agfa Ortho Reversal
Agfa Pan Reversal
Agfa Pan Negative

Group C
Agfa Isopan Reversal
Kodak Supersensitive Pan Reversal
Selo Hypersensitive Pan. Negative
Gevaert Pan. Reversal
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. stop required—f/4.5

The table is compiled for exposures between the hours of 11 a.m. and 4 p.m. from 9 to 11 a.m., and from 4 to 6 p.m., the diaphragm must be opened a half to one stop wider. These times are **Daylight Saving.**

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly.

I.A.C. *Notes*

(*Continued from previous page*)

I.A.C. Customs Declaration Form.

It is surprising how few members know of this service of the I.A.C. Many persons on returning to this country find difficulty in getting their cameras and equipment through the Customs, even though they were not purchased abroad. To obviate this difficulty the Institute issues a special form, by arrangement with H.M. Customs, on which are inserted particulars of the equipment taken out of the country. This form is presented to the Customs Officer at the port of departure, who will check the items and sign the form as evidence that the equipment was taken out of the country. It is then a simple matter on your return to show the form to the Customs Officer, who will allow the re-entry of your equipment.

I.A.C. Instructional Lectures.

Arrangements are now being made for the Instructional Lectures during the autumn and winter of 1935-6, the Hon. Gen. Secretary will be pleased to hear from members with their suggestions as to subjects, etc. It is hoped this year to arrange for the lectures to be given in provincial centres in addition to London.

International Itinerary and Year Book 1935/36.

A completely new edition of this valuable book is now ready and is available to the public at a price of 2/6, post 4d. To members it is issued free on receipt of a remittance of 4d. in respect of postage. Apply to the Hon. Gen. Secretary, I.A.C., Burley House, Theobalds Road, London, W.C.1.

1935 International Competition.

The competition is open to two classes of cinematographers:

(*a*) Beginners—*i.e.*, those who have not owned cameras for more than twelve months; and

(*b*) Advanced Workers.

Each of these two classes will be divided into three sections, viz., one for 8 mm., one for 9½ mm., and one for 16 mm.; *and each section will be judged separately.* That is to say, 8 mm. entries will compete only against 8 mm.; 9½ mm. against 9½ mm.; 16 mm. against 16 mm. Furthermore, the prizes will be awarded separately in each section.

There will also be prizes for a *Colour* Film, and, as there will very shortly be a 9½ mm. Colour Film on the market, the two sizes (16 mm. and 9½ mm.) will be judged, and the prizes awarded separately.

It will thus be seen that the workers in the various sizes meet each other only and on an equal footing.

Subjects.

The subjects to be filmed have been divided into two classes, of which competitors can choose either or both.

These are:

(*a*) Theatrical Films; and

(*b*) Non-Theatrical Films.

This leaves the field wide open to all cinematographers—i.e., those (*a*) who concentrate on making (or trying to make) screen plays, and that very much larger class (*b*) made up of those who are not keen on filming plays but who prefer to look for subjects of general interest.

No competitor will be awarded more than *One Prize.* Should, however, the work of any one individual be of outstanding merit, that competitor will receive the Premier Award.

(*Continued on the next page*)

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HOME TALKIES AT ADDRESSES

Members of the I.A.C. on board the "Atlantis" in which they cruised to Norway..

(*Continued from previous page*)

No *Entry Forms* are necessary and none will be issued. The closing date is *Monday, 30th September*, 1935. Competitors, however, will very greatly lighten the work of the Judges if they will send in their entries as early as possible.

The Prizes are as follows:

*Two "Amateur Cine World" plaques;
"Daily Mail" International Challenge Trophy (open to anyone in the world);
American Society of Cinematographers Gold Medallion;
*I.A.C. Challenge Trophy;
*"Home Movies" Trophy;
*"I.A.C." Gold, Silver and Bronze Medals and many other prizes.

*These can be won *only by members of the I.A.C.* So tell your friends—especially the beginners! They ought to join—the I.A.C. can help them a great deal—and they *will* join if you will explain just what it means to them.

Many beginners probably have the idea that the I.A.C. is a band of advanced high-brows who turn up their cultured noses at every film that is not of (alleged) Russian origin, a clever-clever hotchpotch of (alleged) montage or (alleged) "original" camera angles. This is not so! And, anyhow, we are all beginners really, aren't we?

Letters to the Editor

"400 MILES THROUGH CHILIAN ANDES."

Sir,—In reference to your critic's review in the July number of my "400 Miles Through the Chilian Andes," has he realised what surely is obvious from the film itself, that many shots in a journey of this nature have to be risked while sitting on the back of a restless horse in places where it is impossible or impractical to dismount? This explains "jerkiness" in many beautiful scenes which otherwise would never have passed the lens.

In wild and unexplored regions where there are no maps or roads and no "human interest" except other members of the party who may be a mile out of hailing distance along the track—in districts where one may travel for days without sign or sight of any other human creature—stiff in the legs: squeezed into a saddle amid mounds of kit and blankets before and behind—perhaps under a sweltering sun hour after hour with the weight of a cine camera like lead on the shoulders—bothersome cargo mules to be driven on—the nearest possible camping place perhaps 30 miles away with all kinds of unknown eventualities ahead on the day's trek—does the *Amateur Cine World* critic really expect "imaginative groupings" and all the results of a professionally equipped photographic expedition?

Secondly: films like this and my previous effort referred to in your critique are naturally edited first and foremost for lecturing purposes and will therefore contain some second-rate shots or sections not altogther explained by sub-titles which would come under the cutting-knife from a purely artistic viewpoint.

Thirdly—and in this I think I must be voicing the feelings of many of the readers whose films flash before the keen eyes of your critic—most of your criticism (all except the first and last paragraph in this instance) has nothing to do with the film in question, but is merely an instructive general digression on how to treat subjects similar to that under review. This may be excellent journalism, but is very misleading to any reader who is judging the film by what you print. Newcomers to the film art don't want leaders, but they do want Encouragement!

H. S. CUTHBERTSON (Rev.)
Stoke Newington, N.16.

The critic in question writes:—

I realise some of the difficulties which the writer of the above letter had to contend with and compliment him on the interesting film he has contrived to make in spite of them. But the fact that I did not realise them all must, I think, be laid to Mr. Cuthbertson's account rather than mine, for it would have been advisable to have indicated them in the picture. The hardships of the journey were, it would seem, an essential part of it and might with advantage have been featured to a certain extent.

(*Continued on next page*)

SALE BARGAINS

The following guaranteed re-conditioned apparatus is offered at specially attractive terms to make way for new lines. Easy payments 5% extra. Part exchanges. Full approval facilities. Full lists and Exposure Guide free.

Gaumont British S.O.F. Talkie, with D.C. Converter, new condition, cost £165	£110	
Bell and Howell, 375 watt. disc Talkie, cost £240	£50	
Paillard Bolex Disc Talkie, cost £115	£40	
Siemens Non-Stop Publicity Projector, cost £100	£70	
Siemens Standard Projector, as new	£42	10 0
Siemens Home Projector, new condition	£25	
Kodascope B, Self-Threading Projector, cost £100	£27	10 0
Ensign 300B. Projector, as new	£19	10 0
Ensign 250 Super Projector, cost £50	£18	
Ensign 100B. Self-enclosed Projector	£11	
Victor Turret Camera, F.29 Dallmeyer	£28	10 0
Siemens Model C. F1.5 Camera, as new	£42	10 0
Siemens Model B. F2.8 Camera, perfect	£20	
Ensign Simplex F3.5 Camera six weeks old	£15	
8mm. Bell Howell Filmo, cost £41, as new	£34	
Pathe Model B. F3.5 Motocamera	£3	12 6
Pathe Lux F3.5 Motocamera cost £10	£5	
Miller F1.5 Dallmeyer, cost £16 10 0	£9	9 0
Thalhammer Senior Tripod, pan and tilt	£6	10 0
Kodascope illuminated Film Viewer, 16mm.	£2	2 0
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Siemens Super Film Splicer, as new	£1	17 6

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If you have not yet seen "Amateur Sport and Athletics" a Free Specimen Copy will gladly be sent you on receipt of a postcard addressed as above.

What Our Readers Think

(*Continued from previous page*)

We can get a lesson—not to be followed closely !—from American travel pictures here. I have yet to see an American travel film in which the cameraman did not brave incredible dangers and overcome the most obstinate obstacles—even though he travelled no farther than the Yellowstone Park. Mr. Cuthbertson *did* have to deal with difficulties of which, quite frankly, I was unaware; it is a pity that this was not conveyed more clearly in the film.

But I am sure that he will agree that many of the shots which were not taken from horseback might have been better. Imaginative groupings are not the prerogative of a professional equipped photographic expedition. The word 'imaginative' implies the use of the imagination, not of apparatus.

The fact that a running commentary accompanies a film makes explanatory titles unnecessary, but I cannot agree that it excuses the inclusion of second-rate shots.

"IN THE VERY FRONT RANK"

Sir,—May I congratulate you on the maintenance of a really high standard of quality in your publication ? The popular technical press has no doubt much improved in late years, but you must be in the very front rank. You have achieved in a considerable degree what is often sadly lacking —a literary quality that is sound without being flashy.

In the nature of the case some repetition is inevitable, but every issue contains articles of real and progressive assistance, attractively presented. The make-up is original and the printing excellent, especially of the blocks. Many of the latter are a real artistic inspiration. The carry-over of the conclusion of articles is a drawback, but considering the standard as well as the length of the articles, this can be endured.

The backbone of the journal is undoubtedly the reviews of readers' films. Your reviewer is consistently successful in a task that must be difficult. The reviews are so written that the reader can learn a great deal without seeing the film. I think you are wise in giving such generous space to this feature.

Dulwich Village, S.E.21. A. CHAPMAN.

As far as possible we try to avoid continuing articles at the end of the magazine, but when it is necessary to choose between cutting an article and continuing on another page, I think it fairer both to reader and contributor to print the article in full, providing, of course, that the continuation is of reasonable length.—EDITOR.

AMATEUR TECHNIQUE

Sir,—I see that various of the participants in the Cine Club Battle have suggested a new technique for amateur productions. This seems to be an excellent idea, for how can a silent film ever hope to compete with a professional talkie, while relying on titles to supply the necessary dialogue ?

My idea of the sort of technique to be aimed at is that employed in the making of the film, "Blue Light," which is in the Pathescope library. In that production, as it was originally screened, the action was supplemented by beautiful music, which changed for the various moods of the film. I can recollect little, if any, dialogue being spoken, for the whole of the action was self-explanatory. The story also was such that it would have been ideal for an amateur production, there being no 'sets,' except those supplied by nature.

In a film of this type the amateur can meet the professional on equal grounds, for no amount of plaster of paris can improve nature's majesty.

Chelsea, S.W.3. D. J. CARNEGIE.

END OF THE STORM.

We print below an extract from a letter received from Mr. H. G. Green, secretary of the Hitchin A.C.C., with reference to the "Storm over the Cine Clubs" controversy. He says :—

"In conclusion, I think it is hardly cricket for Mr. Ludin to pour scorn and derision upon the humble efforts of my club, thus discouraging the members, when we have so many other adversities to contend with.

"Personally, I think that the best opinion of the whole affair is the one offered by Mr. Peter Le Neve Foster. Still, as Mr. Booth, of the Bolton A.C.A., says, the storm has certainly cleared the air a lot and I think we all understand each other a lot better now.

"Above all, Mr. Ludin, please don't think that I bear you, or your club, any ill will. Perhaps I am a little envious of all your facilities and the success you have had with your productions, but I still think as highly of you for all you have done for the B.S.C. as I did when I first knew about you."

NEW LENSES.

We have received from Messrs. Janovitch 19, Broad Street, London, W.1 two new lenses which will shortly be available to the amateur cinematographer. They are made of Jena special lens glass and are manufactured by a well known firm of German lens-makers. A f/3.5 3in. telephoto will sell for £6 6s. 0d. and an f/1.9 1 in. lens at £5 5s. 0d. The lenses are mounted in standard screw thread fittings and will therefore fit Dekko, Victor, Ensign and Miller cameras. A complete series of lenses and acessories including filters, telephotos and projection lenses will be marketed by the above firm. A full illustrated review of some of these will be given in the next issue.

Mr. W. H. Orton, 6a, Park Street, Bristol, has submitted to us an f/4.5 2 in. telephoto lens. It is British made and will fit all cameras using a standard 1 in. screw thread fitting. It costs 75/-. A review will be published next month.

We have received No. 2 of "Timely Topics," by Professor Lenz, published by M. W. Dunscombe, Ltd., 5 & 7, St. Augustines Parade, Bristol, 1. This is an attractively produced and brightly written little magazine. As one reader wrote of the first issue, "It's like a breath of fresh air." Professor Lenz, however, is wondering if this is a double-edged compliment. Certainly it is an engaging little production. There are articles on film speeds and processing miniature films, in addition to descriptions of still and cine cameras. A copy will be sent free to any reader on mentioning *Amateur Cine World*.

Your PROBLEMS *Solved*

By Our Experts

On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor, "Amateur Cine World," 4-8, Greville St., London, E.C.1. We would remind readers that the coupon on page iii. of cover must accompany each query. The coupon is available for one question only.

AMMONIA TREATMENT FOR FILMS

"I believe there is a method of ammonia gas treatment for film to increase its speed to overcome insufficient lighting. Can you give me any information with regard to method of making gas, application, what increase in speed for super-pan, effect on development, deteriorating effect on emulsion and how long the film could be left undeveloped after exposure?"—*J.L., Upminster.*

The ammonia method of hypersensitising is not by means of the gas emitted, but by immersion in a weak solution of ammonia. While this is simple for plates and small quantities of sensitive material, treatment of film entails some kind of apparatus for feeding the film from the roll, immersing for the specified time in the solution, then suspending in festoons for a sufficient period and finally re-reeling.

Temperature must be controlled all the time and the time of immersion is critical. The degree of speed-increase varies with different materials but is between 100 per cent. and 200 per cent. The action is uncertain, but is believed to be due to the solvent action on the bromide present in the emulsion, which theory is borne out by the fact that the film rapidly deteriorates after treatment, remaining usable for only about three days.

The treatment of cine film is unpleasant to the operator, owing to the large area exposed and therefore the comparatively large quantity of ammonia released into the atmosphere. Prolonged exposure to this can be dangerous and really large quantities of ammonia gas will cause suffocation. This will not happen when treating small quantities of film, but a person with a weak heart may be caused real distress.

TITLING WITH THE DEKKO

"I wish to make titles using a card 9″ x 7″. Camera is Dekko fixed focus f/2.5. What is the focal length of the supplementary lens I should require and what is the distance from camera to title?"—*J.W.C., Stockport.*

As you wish to use title cards size 9″ x 7″ your Dekko camera with f/2.5 lens must be set at a distance of 23″ from the card. This will give you an actual area photographed of 8½″ x 6½″ and will therefore allow you a safety margin of ¼″ all round, to ensure that the edge of the card does not show on the screen.

As the focal length of the supplementary lens must (with a fixed-focus camera) be equal to the distance of the camera from the easel, it follows that your supplementary lens should be of 23 inches focus. You may have difficulty in getting a 23″ lens: in which case you may safely use a No. 22 "Woolworth" spectacle lens and arrange this, say, half an inch in front of the lens mount of your camera lens. If you get a 23in. spectacle lens, place this close up against the lens mount.

Production still from "Cross Currents," Bognor Regis F.S. film, reviewed in this issue.

CINE 8 TITLING

"I have recently constructed a titling apparatus but unfortunately am unable to get any results. I give below some details and would be glad if you could tell me where I have gone wrong. I use an 8mm. Kodak, with the ordinary 3.5 lens. The camera is three feet from the actual lettering of the title, which is white on black. I use three 100 watt lamps placed about 18 inches from the title and at an angle and have tried various apertures."—*T.W.B., Manchester.*

Your trouble is that for the amount of light you are using the lamps are too far from the title. If you dispose your three lamps (four would be better) equally around the title at a distance of eight inches from the title board, placing the lamps in reflectors to increase the light and at the same time to shield the lamps from the camera, you should get good results at f/3.5.

For titles up to about 8½ x 6½ inches two 100-watt pearl lamps in reflectors at 8 inches from the title will give excellent results at f/3.5 on Cine Kodak 8 film; but as you are using your camera at three feet your title card must be about 15 x 11 inches and it is advisable to use four 100-watt pearl lamps to evenly illuminate this comparatively large area.

TITLING

"In the hope of making my own titles I have adapted the front component of an old f/8 R.R. lens to fit onto the mount of the existing lens on my cine camera. The

(*Continued on next page*)

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Dekko, F/1.9, Dallmeyer, soiled only. Cost £9 18 6 at	**£7 19 0**
Alef 9.5 m/m., multi speeds. Brand new. Reduced to	**£7 10 0**
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Ensign Super Silent 16 m/m., with resistance. Brand new. Cost £28 10 0. To clear at	**£14 10 0**
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No doubt you are rather tired of reading time after time, those worn out phrases such as "SUPER," "STUPENDOUS," "POSITIVELY the HIGHEST," etc., PART EXCHANGES. IT is an accepted fact (like the MOTOR TRADE) that your unwanted apparatus has a value according to the popularity of the said articles. We do a fair business in this direction, and you can rest assured that our "ALLOWANCE" will compare very favourably with others.

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16 mm. Ensign Simplex, 1″, f/2.9 Dallmeyer lens in focussing mount, and a 3″ Dallmeyer Telephoto f/3.5 lens, new condition, list price £34 7s. 0d. for £25 10 0
16 mm. Model C Bolex Projector, complete with resistance and storage box, in good condition— £17 12 6
16 mm. Zeiss Ikon Kinamo, shop-soiled only, f/2.7 Tessar lens; will take 10 metres of film. The smallest 16 mm. camera. List price £24. A real bargain at £10 10 0
16 mm. Victor, fitted with 1 in. f/3.5 Dallmeyer lens in focussing mount. Complete in leather case £19 10 0
16 mm. Bolex Cine Camera, takes 50 ft. of film, fitted with a 1″ f/3.5 Hermagis lens. A light camera. Cost £14 14s. For £5 5 0
16 mm. Ensign Projector, motor drive, 50-watt lamp and resistance for any voltage, A.C. or D.C. In perfect working order. £14 17 6
35 mm. Ensign Daylight Loading Cine Camera, takes 100 ft. standard film, f/3.1 Aldis-Butcher anastigmat lens. In good condition .. £5 12 6
Ensign Silent Sixteen Projector, complete with resistance for all voltages, case, in brand new condition £18 18 0
35 mm. De Vry Cine Camera, 2″ f/3.5 Dallmeyer Dalmac lens, leather case £24 10 0
Model C Kodascope and resistance. In good condition £7 12 6
16 mm. Bell and Howell Filmo 75 with f/3.5 Cooke lens, leather case. In excellent condition £12 0 0
16 mm. Victor Model 3 Projector, 250-watt lamp, with resistance and case, forward and reverse drive and still picture. In excellent condition— £39 10 0
Cine Kodak Eight, f/3.5 lens, condition as new. List price £9 17s. 6d. £7 5 0

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One minute from Bank of England, Stock Exchange and Mansion House.

REPLIES *to* READERS

(*Continued from previous page*)

focal length of this supplementary lens is ten inches, as near as I can measure it, but I do not know the focal length of the cine lens. It is the standard equipment of the Coronet 75/- camera f/3.9.

" Can you tell me from this information the distance from title card to front of lens and size of title card included in picture area, also the formula for making these calculations so that if I come across a suitable lens for close-ups I can adapt it without bothering you for the information ? "—*L.B., Morden.*

It would, we think, be very much to your advantage to obtain from our Back No. Dept. the Feb., March and April issues of the *Amateur Cine World*, because you will find, in the first three lessons on " Titling," much information which will be invaluable to you in your titling efforts. For instance, you will find it stated that the focal length of the f/3.9 lens fitted to the Coronet cine camera is 27mm. and that the distance between camera lens and title card with this camera are as follows :

Size of Card	*Distance between camera lens and title*
8½″ x 6½″	27 inches
5¾″ x 4¼″	18¼ ,,
4″ x 3″	12¾ ,,
3″ x 2¼″	9½ ,,

Full details of the formula for other sizes are given as, also, are particulars of a home-made title stand.

The focal length of the supplementary lens must be the same as the distance between camera and title-card and it is quite unnecessary to spend more than threepence for such a lens. Woolworth's sell spectacle lenses which are marked according to their focal length in inches and one of these (of the round type rather than the oval shape) is actually much more suitable for the purpose than a lens component from an R.R. lens. The complete series of " Lessons " as published in the *Amateur Cine World* will supply you with all the information you are likely to require in connection with titling.

TITLING WITH PATHE MOTO-CAMERA

" I have purchased a ' Wizard Titler ' complete for use with my Pathe " B " Motocamera. I bought the ⅝″ classic letters (I see they supply ½″ and ¼″ in this style). I have made a text and am of the opinion that this size is too large. What do you consider to be the ideal size for my apparatus using the ½ metre supplementary lens to suit the ' Wizard ' set-up ? "—*J.D.B., Stafford.*

It is an unfortunate fact that with almost all commercially supplied titling sets the letters are much too large in relation to the space available. It would seem that manufacturers have only had main titles in mind and have completely lost sight of the explanatory sub-title which is so essential in the majority of silent films.

In the case of the letters you mention there is no doubt that the half-inch size would be an improvement ; but whether they would completely fill your requirements is a little doubtful. On the other hand, we think you would find the quarter-inch letters too small : they have, of course, nothing like the depth or " counter of the half-inch letters ; neither are they available with pin-backs. There is no doubt that for a Motocamera " B " at half-metre, the ideal size of letter *for sub-titles* would be ⅜th inch, but as far as we know, these are not available.

If the absence of pin-backs does not matter, you might try the new " Abbott " cardboard letters. These can be obtained without any equipment at 22/6, this price including a serviceable fount of both one inch and half inch letters. The latter, you will find, are more " condensed " and therefore take up considerably less space than their half-inch metal equivalents. Alternatively, you will have to use a larger title board, but this, of course, precludes the use of your title stand as supplied.

CRITICISM OF SHOOTING SCRIPT

We append notes of general interest from our detailed report on a shooting script recently submitted to us for criticism. We would remind readers that criticism of scenarios is part of our free service.

It is a pity this is yet another crime story —there are so very many of them in amateur filming. This is probably because the crime story offers the easiest and simplest way of creating ' strong ' situations. Part of the story is told in ' flash-back,' a method which generally weakens the continuous interest of a film a good deal.

The film is too literary—in other words you have thought too much in words and not enough in pictures. As an example, shot 15 refers to ' Farmer's wife,' *in words*, but the *pictures* the audience will see will hardly establish that relationship adequately. In shot 4a the farmer is shown pointing at something. It would give weight and meaning to his action if we are then shown the distant scene he is pointing at and if the farmer's wife is shown in some distinctive type of clothes, such as a sun-bonnet, even though in this shot her figure is only tiny, the shape will link up with the shots in sequence 15—17.

Does It Help the Story ?

Shot 2a. Avoid shots from a moving vehicle—except when you can ensure absolute smoothness of progression of the vehicle. Shot 8. ' Two shots from lawn ' ; each individual shot should have its own number and be clearly visualised by you before it is included in the script. Sequence 17, 18 and 18a. This seems entirely redundant, or if you wish merely to establish loneliness of the maid, too elaborate. Give each sequence its due importance in the building up of the story, but no more. Every shot in the film should be able to answer ' Yes ' to the question, ' Does it help the story ? '

Shot 89b. The moment to introduce C.U. Sylvia's photograph is immediately after ' Sees photograph of Sylvia,' at the actual moment when he is looking at it. (We will revert to this sequence again).

Shots 135 and 136. Cut this overlap with great care. An actual cut on the swift movement may result in confusion, or may be most effective. It depends on the angles. Better to alter the angle fairly profoundly as well as the distance and cut after the movement.

If the attack with the stone had been made after death the doctor would have spotted

the comparative absence of bleeding due to the absence of the pumping action of the heart and the investigation would have taken a somewhat different turn. Here is an opening for a much more subtle work-out of the whole story.

To revert to the former suggestion that you have thought rather in words than in pictures, may I refer again to shot 89 sequence? If this were a *shooting script*, i.e., an actual working copy for the director to direct from, the actual shots to appear on the film would have to be described in greater detail and with greater regard for the actual sequence and timing. It would be something like this :—

A Shooting Script

89. As described (but would it not be an M.S. or M.C.U. enabling you to come closer for 89a ?).

89a. C.U. P.C. sorting over papers in his hands, stops at photograph.

89b. C.U. P.C.'s hands holding photograph of Sylvia.

89c. C.U. Head and shoulders of P.C. He whistles to himself and thoughtfully places photograph in his pocket book. He puts book in pocket and then looks round behind him.

89d. M.S. Pair of feet. Camera slowly tilts upwards to show Farmer John looking down.

etc., etc.

This actually dissects the movement more thoroughly than the original script and times the appearance of each new item. Shot 89d. is better than 89c. on the original script because it gives the audience the same shock of surprise at seeing the feet as is experienced by the P.C. and so for the moment identifies them with the P.C. and his reaction to the situation. Also it introduces only one idea at a time, whereas in the original script the audience were called upon to observe two things at once.

Time With Stop Watch

It is not easy to assess the time taken by the film from this loosely constructed script, but it looks like being anything from 600 to 800 feet long. The author can himself best time it by visualising carefully each piece of action and timing it with a stop watch. This is a good exercise, as it will probably show you that some of the proposed action is impractical from the point of view of time, while in doing the job you will gain a crystal clear conception of what that action will actually be. All this may be extra trouble now, but it will save time and trouble during the actual shooting. You cannot have too much preparation.

By all means you can use a yellow filter when you know what kind of result it will give you, not only on your skies, but on the highlights and shadows of the actual subject and on the colour rendering of the faces of the actors and their clothes. Experiment is the only guide here and will save wasted film later. You mention a "x filter" in your letter, but this phrase means nothing, for a filter which needs 4 times increase of exposure on Orthochromatic film will need something less on Panchromatic film, while a x filter for Pan. film may need 8 or 10 times on Ortho. The dealer who supplies the actual filter should be able to give you factors for different types of material.

REMOVING GREASE FROM FILM

"Could you suggest a formula for the removal of grease, etc., from Kodak 8mm. film? I prefer to make my own solution and naturally would like to obtain the best results as the film is magnified immensely on the screen."—*F.W.B., Nottingham.*

While Carbon Tetrachloride and Trichlorethylene are both suitable for the removal of grease from film, a more accessible fluid is Methylated Spirit, or better still, pure Industrial Alcohol. If the film is laid emulsion-side down on a pad of clean fluffless linen or similar material the back can be rubbed fairly vigorously with a piece of cotton wool, or preferably a pad of wash leather, moistened with one of the above mentioned fluids. It is not desirable to rub hard the emulsion side of the film and here the grease should be coaxed off with the aid of the cleaning fluid and possibly a soft brush. It should be remembered, however that too prolonged immersion of the film in any of these fluids will tend to dissolve out the plasticisers and make the film more brittle.

REVERSING SCENE

"Could you tell me what the result would be if I took a shot of a person asleep in bed and someone by the side pouring a coloured liquid into a glass with the camera upside down? I have read that the liquid would appear to pour from the glass into the jug, but what about the person in bed?"—*B.C., Plymouth.*

If you turn the camera upside down you will obtain a picture of things happening in the same order in which they occurred in fact, but appearing upside down on the screen. If you take that piece of film and reverse it the picture will appear upright but the things that happened last will appear on the screen first. That is why the liquid can be made to pour itself from the glass back into the jug. The same rule will apply to everything else in the picture. If your sleeping person remains quietly asleep you will get just that effect on the screen. But if he gets up out of bed and walks away, the film will show him walking backwards towards the bed and getting in.

Mr. N. J. Dunn, 16, Beresford Road, Kingston, Surrey, wishes to get in touch with local cine enthusiasts with the view of forming a cine society in Kingston.

Exposures for Positive Titles.

(*Continued from page* 254)

I have received some excellent examples of title-making as carried out in their laboratory. In the examples received the title cards were in all cases quite small, the wording being neatly printed (by means of a printing press) on a white "card" of approximately 4½in. by 3¼in. From these, single-phase titles were made on Agfa positive, the conditions of exposure (as given in the covering letter) being as follows: Titles made with camera at approximately 7 inches distance; lighting used—four 100-watt projection lamps; diaphragm aperture—between f/4 and f/5.6.

The several strips of film which were sent for examination were perfect examples of titling as it should be done, and could not be excelled by *any* process.

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●The latest date for receiving small advertisements for insertion in the October issue of "Amateur Cine World" is MONDAY, SEPT. 2nd.

Situations Vacant

(Continued from page 272)

ways. The clerk abandons his country cottage holiday, stays at home and works in his garden and by force of fate finds a job as a head gardener in a large country estate. The young male designer goes to his seaside venue, and being an able step-dancer gets a job with a troupe of entertainers. We did not agree with the manager of the troupe clapping his efforts when he went to get the job. However good a dancer he may be in real life his efforts on the screen, possibly due to the absence of sound, do not look very good. It would have been more compatible with them and given him a bit more acting opportunity if he had had to use persuasion to land his job. The woman designer goes off on the cruise she has planned, rescues a baby boy from a fall, falls in love with and marries his father. The bookish young woman goes on her steamer to Largs—and reads—and comes back again.

Down and Out.

The young woman secretary, who loves her chief and who has shown great reluctance to leave him in his trouble, is seen at the seaside, alone and very unhappy. In town the office is 'To Let' and the returned secretary sees her former manager very miserable and as near down and out as makes no odds. She feeds him in a restaurant. But here comes a weak point. Our man friend suddenly produces a letter offering him a new job. If he already had the letter in his possession, why had he not opened it before? No despairing man would have failed to investigate a possible ray of hope. If he did not have it before, then take us to a town where the postal service is so good that it finds a man in a restaurant to which he has been quite casually taken. Or perhaps we have missed the point somewhere.

Unnecessary Repetition.

Nevertheless, he gets the letter, an interview with the writer, the job as manager of a newly created advertising department and instructions to re-engage all his old staff. He rushes back to his secretary, pays back the meal with another one and then they write to the old staff. Here we had needless repetition for we were shown one by one the names of the staff in an address book, then the girl writing, then one by one the names of the staff on the envelopes. Once would have been enough, preferably on the envelopes with the cover only of the address book shown in the first shot, to show where the addresses came from.

The members of the old staff are invited to a dinner, without knowing what it is all about. When it is over he offers them their jobs back. The clerk says no, he is now a head gardener. The designer says no, she is now a housewife, but others consent and to crown the situation the manager becomes engaged to his secretary before the assembled company and the last shot is the old clerk with his glass raised, wishing congratulations. What will Mr. Manager Reid do now for a secretary in his new advertising department? A leader has been awarded.

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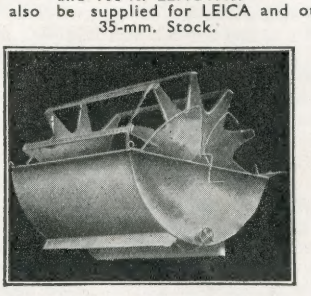

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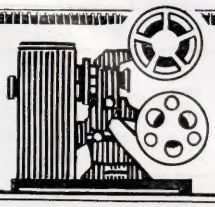

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